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ABSTRACT

This curriculum guide for grades 5-8 divides language arts into ten subject areas. Each subject area is covered in a separate section; however, the focus of the guide is on providing an integrated curriculum. The following topics are included in most or all of the sections: introduction, related research, goals/objectives, enabling procedures (activities and teaching methods), program description/planning, evaluation, and bibliography. The subject areas (with additional topics in parentheses) are: (1) listening; (2) oral language; (3) drama (organization of a lesson); (4) visual communication (sample units and computer awareness); (5) handwriting (importance, teaching handwriting, legibility, and handwriting methodology); (6) reading and literature (principles of reading, reading in the content areas, individualized reading, oracy and literature, and relationships to writing, speaking, and listening); (7) composing and writing (the writing process and suggested resource books); (8) spelling (spelling curriculum and rules); (9) language structure and usage (definition of terms); and (10) dictionary studies (recommended dictionaries). The final section of the guide provides a sample integrated unit. (DC)

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English Language Arts

Middle Years

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DEPARTMENT OF EDUCATION
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1982

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Morden Elementary School, Western School Division No.47

USING THE GUIDE

READ	Introduction to the Middle Years English Language Arts Curriculum Guide. Do not skip this part since the rest depends on it.
SKIM	The range of topics under "Oracy" and "Literacy."
STUDY	The "Integrated Unit" to see how a wide range of objectives are approached through common activities.
PLAN	Your program by using suggestions provided under each chapter; i.e., Oral Language, Drama, Visual Communication, Reading, Composing and Writing, Dictionary.
CHECK	Your plan for each of the language arts areas against the lists of objectives.
EVALUATE	Using suggestions provided within chapters.
USE	The guide as you teach to get ideas (under Enabling Procedures) and to vary your teaching.

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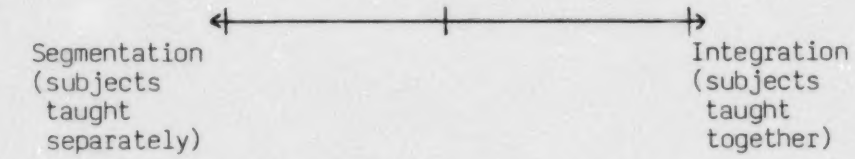
INTRODUCTION

A quick glance through this curriculum guide may give the impression that the English language arts are a set of fragmented areas--listening, reading, writing, speaking--and that each area has numerous specific objectives. At the same time, there is ample evidence of integration suggested throughout the document. How can this paradox be resolved?

First, it must be recognized that integration is the aim of this guide; it is near the end point of an idealistic continuum.



The concept of "language arts" is, in fact, an integrating influence in that it recognizes that blocking such "subjects" as spelling, composition, reading, and handwriting, means more flexibility for the teacher. It also demands teaching skills in deciding how to diagnose and apportion time within the language arts.

Second, for the sake of clarity of discussion, the readily identifiable components of language arts have been separated. This serves two purposes: (a) it permits a more in-depth discussion of the various elements, and (b) it allows the guide to be used by teachers anywhere on the integration continuum (see diagram above).

A third important factor needs clarification: Which set of objectives are where? It is essential that the teacher understands the impossibility of teaching separately all the objectives listed in every section of this guide. By necessity (due to separation of the language arts areas), a core set of processes are repeated although, obviously, they are overlapping. Ideally, the teaching focus would be on these central cognitive and languaging processes which are accessed through the four modes of listening, speaking, reading, and writing. The focus is implicit in the procedure of integration. For example, finding the "main idea" involves the basic cognitive processes of analysis, recognition (if directly stated), or synthesis, and the languaging skills of decoding, recoding, integration, or verbalization. Naturally, this could occur through listening or reading, and consequently, both general and modality specific processes are involved. **Figure 1** shows the interrelationships of the cognitive, languaging, and modality specific processes.

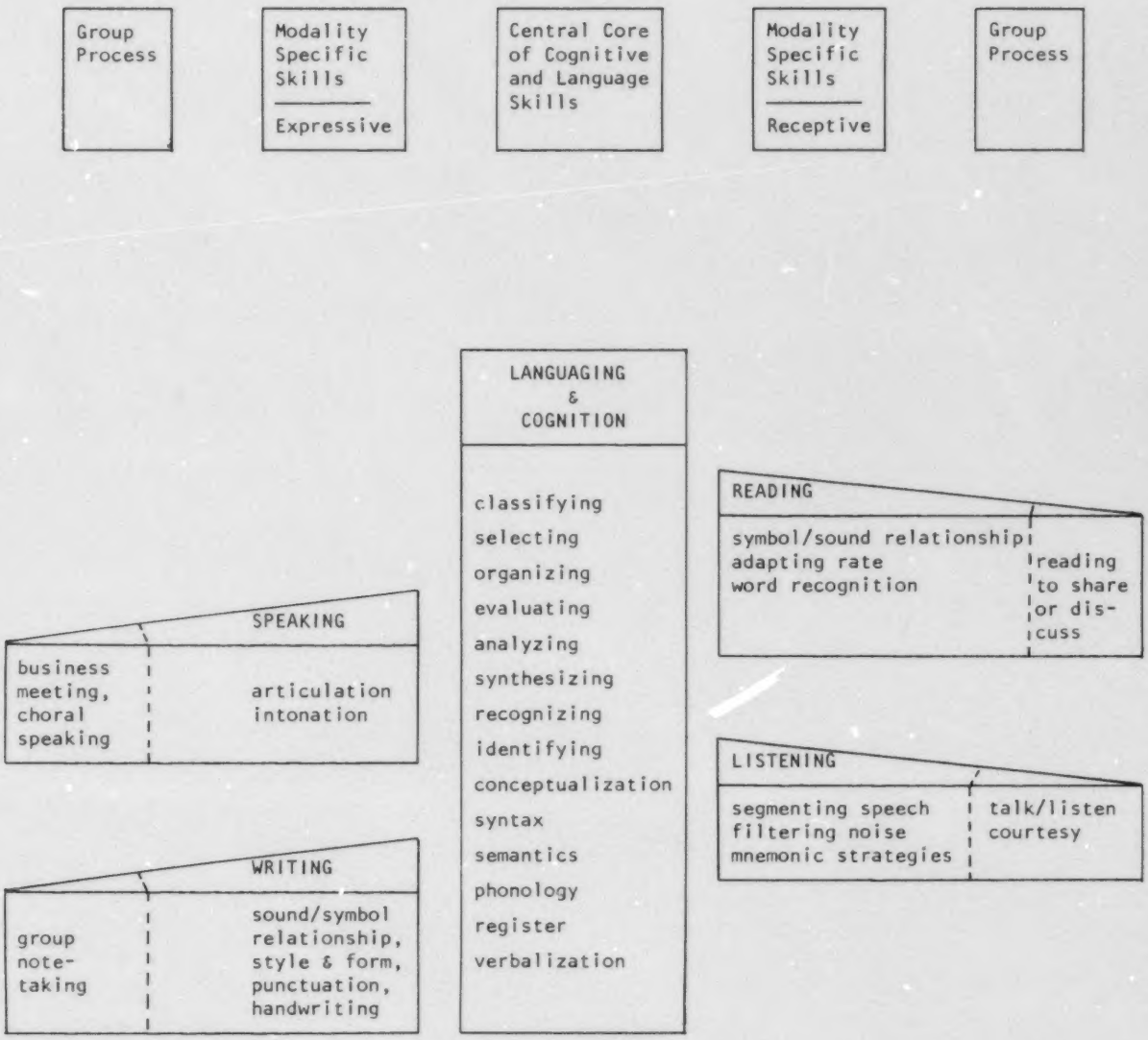


Figure 1 Interrelationship of cognitive, language, modality specific and group processes.

While not all processes can be included in such a diagram, the teacher will be able to see better how one activity can satisfy a number of objectives, and that layering the same process (teaching "main idea" in listening, then in reading, etc.) is not necessarily the best procedure. It also shows how the same objectives may be addressed through a variety of modalities, either because children learn better through one than another modality, or because more exercises are needed to teach a necessary process.

A third consideration, that of teaching "skills," needs clarification. The word "skills" most often is used generically by teachers to refer to items or principles, as pyschologists or behaviour analysts might do. This dilemma causes confusion since a variety of diverse things--cognitive processes, motor activities, teaching exercises, and enabling activities--are all considered "skills."

The plea here is to sharpen up the terminology so our professional communications may be enhanced. With this in mind, it may be useful to define the following concepts:

Skill: a core process required for communication purposes. Skills may be categorized into cognitive and languaging skills; e.g., classifying, recognizing, verbalization.
Mode or modality (of communication): the source through which a message is received or produced; e.g., listening, speaking, reading, writing.
Teaching focus or objective: the purpose for which a teaching activity is initiated. Skills for many different objectives are the same; e.g., dividing words into syllables, writing a paragraph, making a capital F, appreciating a poem.
Group process: the description of how groups are organized for achieving a particular purpose (i.e., teaching focus or objective); e.g., conducting a business meeting, everyone contributing to a discussion, brainstorming.
Enabling activity: the material or method through which a skill is actually taught; e.g., workbook, literature, filmstrip, game, recording a tape, taking notes.
Teaching strategy: the process through which a teaching focus or objective is addressed. A teaching strategy may be combined with a group process; e.g., direct/indirect, trial/error, systematic/incidental.

Figure 2 illustrates how most of these terms are related. It takes only a slight effort to adapt to these terms but it greatly aids communication.

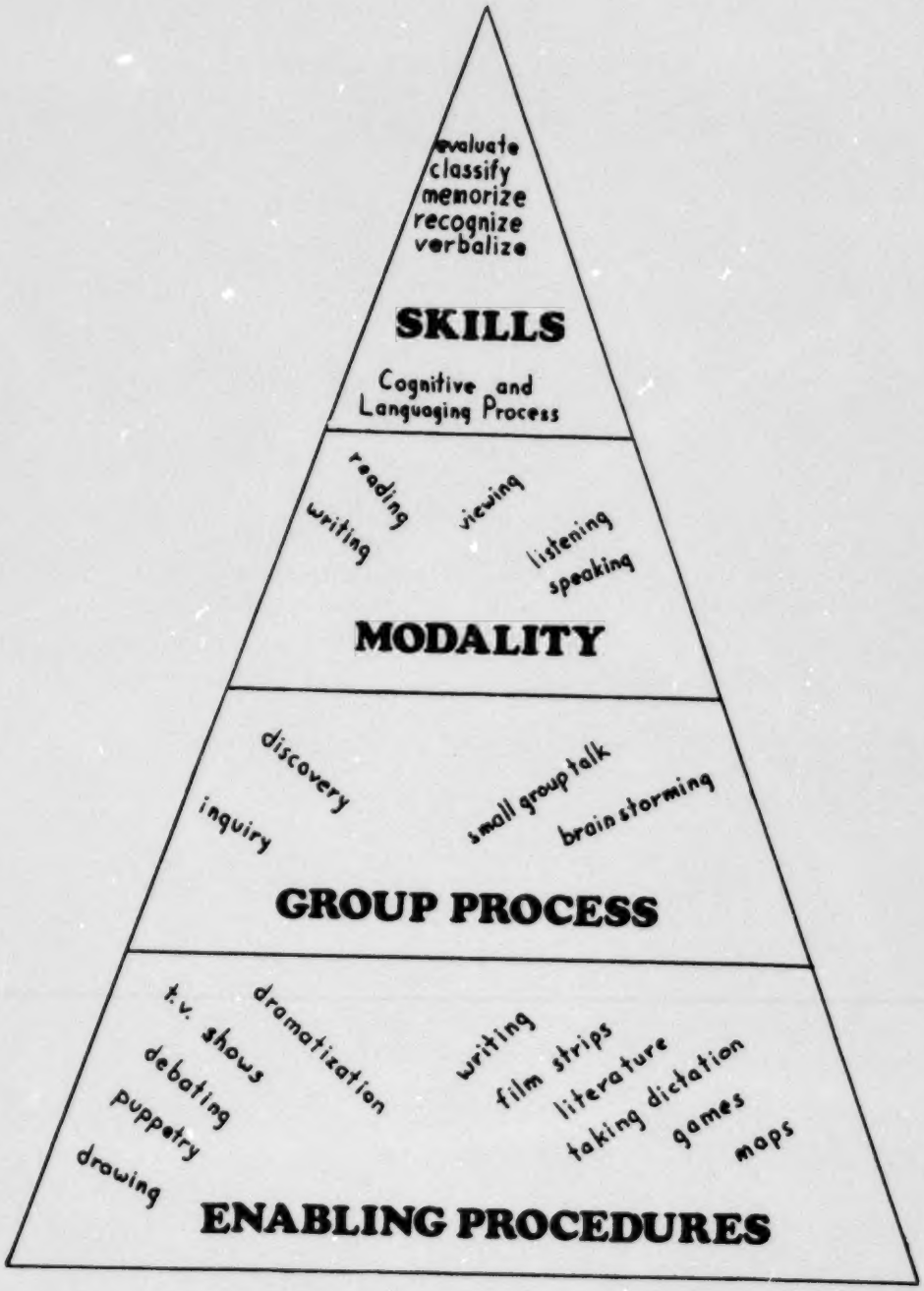


Figure 2 Terminology useful for communicating about the Language Arts.

An example may assist the reader in following the diagram. Suppose a teacher wanted to teach students how to state the main idea of a passage (when the main idea is not directly stated). The teacher is talking about a teaching focus or objective, not a skill. The skills required are analyzing, recognizing, synthesizing, etc. The teaching focus could be implemented either through listening or reading--the modality. A variety of group processes could be used. Students could brainstorm in small groups or the teacher could present the passage with an overhead projector and underline key words (or have the students suggest which words represent key concepts). Finally, the students could be given several selections in which they would be required to underline key concepts independently. This would be the enabling procedure. Perhaps the most frequently used features of this scheme are the skills and the teaching focus. Typically, these are not differentiated when the teacher says that "main idea" or "syllabication" or "appreciation" skills are being taught. The reader now will be able to see that in the scheme presented, all of these things have similar underlying skills but that the teaching focus or objective is different. It can be seen readily that skills may be generalized to many activities and that they usually may be taught through several modalities. Skills also may be general (the majority) or modality specific (very few). Figure 1 indicates some general and some specific skills.

Skills and Objectives

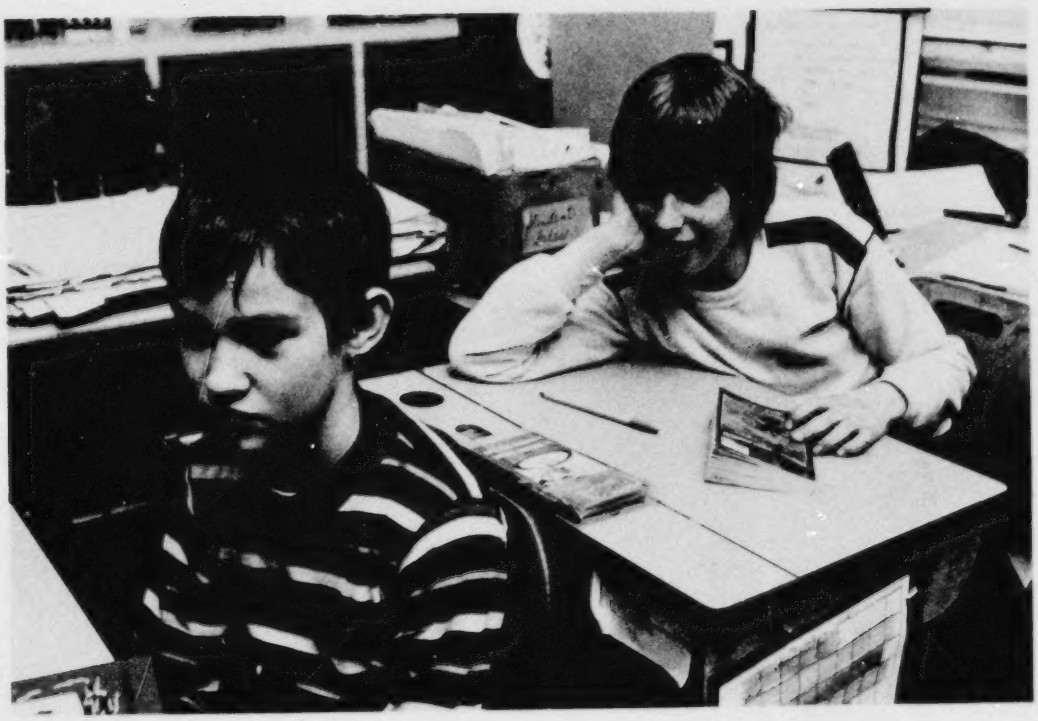
In the foregoing section, an attempt was made to explain and rationalize the use of the terms "skills" and "objectives." An "objective" is the purpose for which a teaching activity is initiated, and, therefore, it is the term applied to the grade-level specific activities listed for each area of the language arts. In contrast, "skills" are the core processes underlying the objectives; they are the thinking and languaging processes necessary to accomplish the objectives.

Very broad objectives are more appropriately called "goals." That term is used in the introductory parts of the section to indicate teaching aims.

Locating Information

GOALS generally are found at the beginning of each section. OBJECTIVES generally are found at the end of each section. In most sections, objectives will be listed by grade/age levels for your convenience. When levels are not indicated, it is the teacher's responsiblity to use the appropriate level materials to achieve the objectives.

Listening



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INTRODUCTION

> Listening involves more than just hearing or paying attention. Effective listening requires active and conscious attention to sounds in order to gain meaning from them. (Petty and Jenson, 1980, p. 181)

Listening is a communication skill which involves four steps: hearing, understanding, evaluating, and responding.

Listening is an essential mode of all learning and contributes to the development of a broad conceptual background and to vocabulary growth, and influences the quality of speech. It is important to recognize that in classroom interaction, listening and speaking are reciprocal processes. It is, therefore, the teacher's responsibility to organize a classroom which will provide opportunities for students to interact in speaking and listening situations.

Skill in listening is not an innate ability, and listening should not be confused with hearing. Until sounds reach the mind and we begin to understand the message they were intending to convey, hearing has not been converted into meaningful listening. Listening is an art which requires discipline, concentration, active participation, comprehension, and evaluation. We listen with our experience simultaneously bringing meaning to and taking meaning from the sound combinations.

Listening is a complex process which can be improved by direct instruction. Specific instruction in listening for such points as main ideas and details not only contributes to greater proficiency in these areas, but also contributes to a greater proficiency in other related skills, such as following directions. There is also a correlation between listening and reading abilities. Reading skills may be improved by instruction in listening. The language arts program must incorporate instruction in listening, which will contribute to growth in the communication process. Whole class, small group, and individual activities should be planned.

TEACHING GOALS

A wide variety of listening experiences should be introduced into the classroom. A well-organized language arts program will provide students with many opportunities to listen:

- to learn
- to enjoy
- to evaluate
- to appreciate
- to discriminate and recognize speech sounds

Teachers Should Strive

1. to help students distinguish between oral language and the oral reading of written materials.

2. to establish developmental levels to stimulate growth in listening.
3. to encourage respect for listening as a mode of learning.
4. to provide frequent and purposeful opportunities for the student to listen under guidance.
5. to create a classroom atmosphere which is comfortable, relaxed and quiet.
6. to encourage an appreciation of the listener's role in speaking/listening situations.
7. to take advantage of listening opportunities that occur during the day.
8. to develop the basic skills, concepts and attitudes essential to effective listening habits.
9. to develop the students' awareness of the difference between hearing and listening.
10. to show by example the qualities of a good listener.
11. to help students discriminate speech sounds, phonetic elements, and expressive elements of quality, force, time, and pitch.
12. to help students discriminate among levels of speech (register); e.g., slang, colloquial, formal.
13. to help students understand figurative speech such as idioms, cliches, metaphors, similes.

GENERAL RESEARCH

Research studies of listening have shown that students are expected to listen for a large portion of each day, yet have not been taught how to listen (Goldstein, 1940; Wilt, 1950). Listening can and should be taught as a discrete skill. Students who receive instruction in listening show evidence of significant improvement in listening ability.

There is a close relationship between listening and reading, because the common units of comprehension are the phrase, the sentence, the paragraph, and the whole unit of discourse, in context. Studies show a strong correlation between reading and listening abilities. Sources of material should include a widening variety, including original stories, dramatizations, children's literature, and other products of children's language. Emphasis should not be placed on workbook-type activities.

A study by Lundsteen (1979) gave evidence of the existence of critical listening abilities, distinct from general listening ability or verbal fluency. Listening with a purpose improves the quality of listening. An ideal listening situation is one which requires immediate active use of the received information (Wilkinson, et al., 1974).

THE LISTENING PROGRAM

The listening program should provide a series of listening activities which will develop effective communication.

In planning a listening program, it is important to recognize that there are certain factors which affect the quality of listening: environmental, physical, psychological, and experiential.

Environmental: The classroom environment must be conducive to listening. The physical setting should enable the student to speak and hear without difficulty. It is important, however, that students be given some training which will help them to focus on the listening task, despite noise and interference. A positive classroom atmosphere should foster mutual respect for the speaker and the listener.

Physical: Attention should be given to the student's physical condition. Students who are tired, undernourished, anxious, or ill will find listening difficult. Some children may have hearing disabilities. The teacher should be aware of the various symptoms of hearing loss, and make medical referrals of suspected children.

Psychological: It is important to listen with an open mind, to follow the development of the speaker's ideas and to withhold evaluation until comprehension is complete. Bias and emotion interfere with the listening process.

Experiential: As students learn to listen, their understanding is in direct proportion to their experiential background and the concentration with which they listen.

Types, Levels and Purposes

In developing a listening program, teachers should be aware of the following types, levels and purposes for listening:

A. Types of Listening:

Compulsive Listening - imposed by another agency or self-imposed.
Spontaneous Listening - born of general interest.
Curious Listening - related to spontaneous listening; the child listens for specific information; e.g., Why is grass green?
Imitative Listening - as to imitate someone else's manner of speaking.
Passive Listening - accepting the spoken word without analysis or evaluation.
Inattentive Listening - related to many causes; e.g., inability to understand a speaker, unfavourable conditions for listening.
Exploratory Listening - related to curious listening; e.g., a student plays a record fast, then slow, to detect changes in the spoken voice.
Appreciative Listening - a response born of admiration, as in listening to a piece of music or a difficult word spelled with confidence.
Concentrative Listening - studious attention, as for directions in doing an assignment.
Criticial Listening - as to distinguish between value and worthlessness, truth and falsehood, fact and opinion.
Creative Listening - to absorb experience which later may stimulate original expression.

The various types of listening overlap.

B. Levels of Listening:

The following levels of listening are developmental. Students need guidance if they are to acquire the highest levels of listening skills.

Conscious Listening - occurs only when interest is closely related to the individual.
Half Listening - the individual is more interested in own ideas, waiting to "break in."
Passive Listening - the individual shows little or no response to the speaker.
Intermittent Listening - the individual listens intermittently to what is said as it relates to personal experiential background.
Associative Listening - The conscious striving to relate what is being said to what the listener already knows about the speaker's developing theme.
Auding (highest level of listening) - the individual gives some reaction through comment or question.
- the individual gives some indication of sincere emotional and intellectual response.
- the individual shows a complete understanding of what is being said.

C. Purposes for Listening:

There are various classifications of the purposes for listening. It is necessary to develop skills in listening for specific purposes.

These purposes should include the following:

- listening to follow directions
- listening to gain information
- listening to discriminate sounds
- listening to achieve understanding
- listening to communicate
- listening for entertainment
- listening to appreciate
- critical listening

It is essential to provide a program which is systematic and sequential, but it must be remembered that many of the listening skills are needed simultaneously. Instruction must be geared to the listening needs in terms of the purposes required at a specific time.

ENABLING PROCEDURES

Start instruction in listening by establishing standards.

1. Ensure students have a purpose for each listening activity, and that purpose should focus their thinking on certain aspects of the communication.

2. Encourage students to listen to their classmates by expecting them to respond directly to contributions made by other students, by listening to and respecting student contributions yourself, and by refraining from repeating student answers.
3. Insist that a student speaks audibly when addressing a group.
4. Attempt to ensure that your own and your students' contributions are worth listening to.
5. Give instructions clearly, but only once, so students know they must listen.
6. Encourage students to wait until the group is ready to listen before beginning to speak.
7. Read interesting material to the students so they will enjoy listening.
8. Adjust your voice to the size of the group and the situation.
9. Help students develop sensitivity to the listening needs of their classmates so that they organize their activities with a minimum of interference.
10. Provide situations in your classroom which require students to learn to "tune out" the sounds of other group activities and focus their attention on their own work.
11. Promote a classroom conducive to good listening by refusing to raise your voice to speak above unnecessary classroom noise.

Listening to Follow Directions

1. Give simple directions in the form of commands which can be dramatized (mime).
   Example: "Light a match."
   The commands should increase in number and complexity.
   Example: "Find firewood.
   Carry it to a central location.
   Place it in a pile.
   Light a match."
   This could be a group mime. Further series of commands then may be given which would involve the whole class. These could include roasting marshmallows and extinguishing the fire.
2. Have the students imagine they are in a strange city. They stop and ask a police officer the way to the Phoenix Hotel. Select a student to be the officer and the class draws the route as they listen to directions.
3. Have the students work in pairs, taking turns at being the leader. The leader asks the partner to call out a number from one to nine. The leader then gives a series of directions.
   Example: The leader says, "You've given me the number 5, now multiply it by 7, subtract 5, divide 3, add 5, multiply it by 6, subtract 2. What is the answer?" The partner becomes the leader if she gives the correct answer.
4. Give the students a sheet of foolscap. Ask them to listen to all directions before doing any writing.
   Example: "Centre the word "spelling" on the top line. Print your first and last name on the right-hand side of the top line. Write the numbers one to ten in a column on the left-hand side of the margin, leaving a line between each number. Place a period behind each number. Write the word "correct" in the number 4 space to the right-hand side of the margin."

5. Have the students work in pairs, reversing roles at the appropriate time. Each student prepares a treasure map. Oral directions are given one by one as clues for finding the treasure.
   Example: "Beach your canoe. Proceed west one hundred paces until you reach a gushing spring. Stop at this point." The students must mark the map before the next clue is given.

Listening to Gain Information

1. Read a Manitoba legend (e.g., from Wild Drums, Peguis Publishers) to the students. Stop at appropriate places and have the students identify the key ideas and supporting details. Record the key ideas on the chalkboard. When the story has been completed, have the students study the key ideas and formulate a statement of the main ideas of the whole story.
2. As a second step or alternative to the above activity, use the same procedure but instead of recording on the chalkboard, ask students to make individual lists.
3. Read aloud a brief story at the appropriate grade level. Student responses may be elicited in a variety of ways. Have the student explain his understanding of the story:
   - orally, and by answering specific questions;
   - by drawing what might have occurred earlier or what probably will occur next;
   - by placing pictures of events in the story, in appropriate sequential order;
   - by pantomiming the actions of one of the characters or of what the character logically would do next;
   - by dramatizing with words and actions some aspect of the story, or some episode that logically will occur next;
   - by writing about some aspect of the story.

While engaging the student in the process of comprehension, using a variety of input and output channels in isolation and in combination, note through which combination of input and output modalities the student finds it easiest to learn. Employ this knowledge in future lessons.

Listening to Discriminate Sounds

1. Draw letter forms on the chalkboard. Students close their eyes and rest their heads on their desks. Using bold strokes, draw a capital letter on the chalkboard. Ask the student to identify the letter by listening to the strokes. Proceed to use two- or three-letter words, or the name of a student.
2. The teacher prepares a tape recording of about twenty-five distinctive, everyday sounds that can be identified in one or two words. Each sound should play for approximately five seconds. After each segment, students write one or two words which will identify the sound concisely. It would be interesting to score the answers in terms of the players agreeing with the class majority. However, answers are correct if the sound has been recognized. These may be categorized as indoor sounds, soft sounds, or loud sounds.

3. Have students listen for variation in pronunciation sounds in commonly used words such as:

(wh)en	(ac)cept
of(t)en	(per)form
(wh)ere	g(e)t
ar(c)tic	(wh)ile
lib(r)ary	gover(n)ment
(wh)y	(th)em
Feb(r)uary	y(ou)

Regional differences and dialects should be taken into consideration.

4. Reinforce listening for both sound and meaning clues by asking questions about a word. These questions should include clues about the meaning and sound. For example, the leader says, "What word means to look for something and rhymes with church?"
5. While the students are looking at a picture, have them listen to the teacher as she says a series of four words, one of which could not be associated logically with the picture. Students then are asked to identify the word which does not belong. This can be a challenging game, because students must observe closely, listen carefully, and remember the word while other stimuli are presented.
6. Read a story or poem aloud and ask the students to pick out the words, such as "squeal," "buzz," "purr," "growl," that make a noise.
7. Have the students create their own tongue twisters. With small groups, have each student read a tongue twister to the group and have the group repeat it.
8. Have the students work in pairs, using a piece of written work. One student reads and the other proofreads and edits while listening.
9. Have the students listen to a piece of music and identify the instruments in the selection.
10. Have the students listen for certain words in a drama and then respond with the appropriate sound when the word is heard.

Example:

The night was dark and quiet. John lay in his snug bed and was just about to fall asleep when a loud crash startled him. As he leapt out of bed he heard the slam of a door and the tramp of heavy footsteps. The gate creaked on its hinges and then there was silence. His heart beat like a sledgehammer and he let out a yell when the branches of the tree outside his window brushed against the panes. He dived under the bedclothes until the click of the light made him peer out. His mother's long skirt swished as she moved towards him.

Experiences in echo reading and choral speaking will provide many opportunities for group listening. Involve students in poems such as:

THE MUSICAL TRUST

Group 1: There was was a man who could execute
Old Zip Coon on a yellow flute,
And several other tunes to boot,
But he couldn't make a penny with his tootle-ti-toot.
One day he met a singular quaint old man
With a big tuba, who solemnly said,

Group 2: "I've travelled wide and I've travelled far,
But I never made a penny with my oom-pah-pah."

Groups 1 and 2: Then they met two men who were travelling
With a big bass drum and a cymbal thing

Group 3: Who said, "We've played since early Spring,
But we haven't made a penny with our boom-zing-zing."

Group 1: So the man with flute went tootle-ti-toot,
Group 2: And the other went oom-pah!
Group 3: While the men with drum and cymbal thing
Went Boom-boom-boom, zing, zing!

All: And they travelled wide and they travelled far
Together they made the welkin ring
With their
Group 1: Tootle-ootle,
Group 2: Oom-pah
Group 3: Boom, zing-zing!

All: And oh, the pennies the people fling,
When they hear the

Group 1: Tootle-ootle, ootle-ootle, ootle-ootle, oo
Group 2: Oom-pah, oom-pah, oom-pah, oom
Group 3: Boom, zing-zing, zing-zing!

Author Unknown

Excellent resource material for choral speaking may be found in "English Speech Arts Selections, 1981-82," obtained by writing:

Executive Director
Associated Manitoba Festivals
3rd Floor, 200 Vaughan Street
Winnipeg, Manitoba
R3C 0V8

Listening to Achieve Understanding

1. Tell a brief story and have the student retell it in his own words.
2. Read a fable or a tall tale to the students, which the students must summarize.
3. Have each student write a paragraph or two which, in a sense, can be considered a short story. In this written work, the student is to insert a statement which is unrelated--even ridiculous. As the selection is being read to the group, the students listen to detect the unrelated statement. The first student to note the absurd statement will be the next to read her own story to the group.
4. Have the students listen for some sequence of a story in order to anticipate what follows. Find, or write, a short version of a well-known story. Divide it into several parts, each of which stops at one exciting point. Write each part on separate cards, and give a card to each player. The teacher reads the card containing the first part of the story while the students listen. Then, the player who thinks he has the card containing the next part of the story reads his card. This continues until all parts of the story have been read. Each player then writes on a numbered sheet the main idea of each part read.
5. The teacher reads the morning announcements. Ask a student to relate her understanding of a message.

Listening to Communicate

1. Designate a time each day for students to share school events, local news, newspaper articles, and current events.
2. Select specific activities, such as field trips or fund-raising, and discuss, plan, and evaluate them together.
3. Involve students in group activities such as project work, which will necessitate an exchange of ideas.
4. Have students conduct interviews. The interviews will differ according to the subjects which may include careers, travel, family trees, or local history.
5. Encourage the use of dialogue in story writing.
6. Involve students in class debates. Students need to be taught simple debating procedures. (See Organizing Procedures for Debates, Oral Language Chapter.)
7. Encourage role-playing situations in which conversation is significant.
   Example: Divide students into groups of three. Each group consists of a character, a setting, and a time. Set a time limit for each student to be questioned by the partners. If the student's role has not been discovered within the time limit, the student must reveal it. Each group should be given time to prepare a creative dramatic presentation involving their character, time, and setting.

Listening to Enjoy

1. Provide opportunities for listening to instrumental and vocal music, drama, and poetry.

2. Provide time for reading stories to the class. Select a variety that is appropriate to the age level and interests of the students.
3. Have students listen and respond to music in art and physical education.
4. Use music to set a mood during storytelling.
5. Encourage the students to use musical instruments to create sound effects as accompaniment to a poem or story read aloud.
6. Allow students to sketch an original cartoon of a character or situation in a story which has been read to them.
7. Allow students to listen to selected radio programs.
8. Have students create sound effects for a radio play or commercial, read into the tape recorder.

Listening to Appreciate

1. Provide opportunities for students to listen to professionals within the school; e.g., visiting artists.
2. Have students listen to specific recordings with a view to making aesthetic judgements about the material and performance.
3. Have students listen to and compare two recordings.
4. Provide opportunities for students to listen to a poem or selections from literary classics read or recorded by an artist, and listen for such details as the voice qualities, inflectional patterns, imagery, and emotional level.
5. Keep students informed of forthcoming radio and television programs for aesthetic growth.
6. Encourage students to attend performances of opera, drama and ballet. These could be parts of field trips.
7. Organize a reader's theatre and have children develop a program based on their favourite poems, excerpts from plays, or stories they have enjoyed.
8. Allow students to explore language tone and register.
   Example: Teacher reads different selections on the same subject to help students appreciate the importance of language tone. Students listen to excerpts from pre-taped sports commentary or speech to explore context, use of technical language, the level (formal/informal) of language used, and the relationship with the audience.

Critical Listening

1. Read a selection to the students and, through the use of appropriate questions, involve the students in making inferences. Students should become aware that in making an inference they combine something from their own experience or knowledge with the details from the selection. They must be able to cite the evidence that has helped them to make the inference.
2. Provide the students with opportunities to predict outcomes. Clarify the meaning of the word "predict" with the students. Suggest that good listeners "think ahead."
   Example: Read the title of a story to the students. Ask them to make a prediction about the story based only on the title. Indicate they are making this prediction based on their own experience

and that as the story is read, such predictions may have to be adjusted. It is best if the story is read in sections and students are asked to make predictions at the end of each section. Insist they support their predictions with evidence from the story.

3. Provide opportunities for students to analyze the sales psychology that underlies advertisements on radio and television.
4. Read a story and involve the students in a discussion. Ask a series of questions that direct attention to the evidence on which a careful conclusion can be based. Next, ask a question requiring the students to see the relationships among their answers and draw a conclusion.
   Example: After the discussion, have the students work in groups. With the conclusion as a stimulus, have the students create and present an improvisation.
5. Provide the students with activities that will help them to recognize analogy.
   Example: Read a story to students that has the theme of time change. Then, use role playing to focus on analogies: one group acting out a situation presented in the story, while the second group portrays the same situation during the present time.
6. Have students listen to tall tales for the purpose of discriminating between fact and opinion.
   Example: Read a Paul Bunyan selection, such as the poem "Paul Bunyan" by Arthur S. Bourinot in Creative English, Book 6 (Copp Clark). Students are to make headings "fact" and "opinion." As the selection is being read, students are to list statements under the appropriate heading. At the conclusion of the reading, a discussion should evolve.
7. Have students listen to a speech with a single purpose in mind; e.g., to detect bias.
8. Discuss outlining and note-taking. Stress that successful note-taking is basically listening for meaningful points and organizing them under major headings.
   Example: Prepare a reading selection. Make an outline including major headings and display on the overhead projector. Ask the students to listen to the entire presentation, paying particular attention to the outline on the overhead. (Do not have the students do any writing at this point.) Reread the selection, allowing the students time to fill in the outline in their notebooks. Compare outlines and discuss. Practice should be given until students are competent enough to make their own headings and outlines.

   Have students listen to short articles which employ different methods of organization in common use--chronological, series, analysis, climactic. They also can listen to a taped radio speech to determine the speaker's plan. Since speakers frequently do not use conventional patterns of organization, the teacher should provide both structured and unstructured presentations. Students learn to decide for themselves when outlining (for structured) or note-taking (for unstructured) is more appropriate while listening to lectures, speeches, and discussions.

Outlining should be illustrated from well-organized materials of increasing difficulty. Note-taking involves accuracy, brevity, discovering purpose and mainpoints, etc. (See Composing and Writing, Handwriting, and Reading Chapters.)

Set up standards for listening to lectures, speeches, or discussions in which speakers have strong opinions or views. These standards could be based on questions such as:

- What is the speaker's motive or purpose?
- What emotionally laden words or phrases does he use?
- Does he base his views on fact or opinion?
- Does he present his points using propaganda techniques?...logic?
- Do his statements agree or conflict with presented evidence?
- Is the evidence he presents too old to be valid?
- Is the evidence reliable in terms of its source?
- Does the speaker have anything personal to gain by having his evidence accepted?

Listening Centre

Set up a listening centre in the classroom and schedule students into it for the specific purpose of working on the development of listening skills. All the necessary equipment should be provided, including headphones, tape recorders, tapes (teacher-made and commercial), record players, records, books, worksheets and writing tools.

Guidlelines for a Listening Centre:

1. The purpose of each activity should be clear to the student.
2. The content should include material from all subject areas.
3. Activities should be geared to different levels of ability.
4. A system of self-evaluation should be built into the activities.

EVALUATION OF LISTENING

It is important to evaluate students' listening abilities. Observations of students' responses during class activities will provide much information about how well they listen and how well they are progressing. A variety of procedures, such as informal reading inventories (used as listening inventories), student-teacher conferences, checklists to observe behaviour, and teacher-made tests, will help in the evaluation and improvement of listening abilities.

Students should be involved in developing standards for listening. These standards can be the basis for checklists or progress charts which may be used in self-evaluation. Class logs, such as a wall chart which records students' listening activities, will provide the information needed to assess skills and attitudes.

Teacher Evaluation of Students

LISTENING RECORD AND CHECKLIST

Name of student:
Grade:
School:
Name of teacher:
Date:

Skill	Date	Satis-factory	Needs Improving	Comments
1. Demonstrates a readiness to listen with a purpose.				
2. Demonstrates growth in auditory discrimination.				
3. Builds listening vocabulary.				
4. Understands oral punctuation.				
5. Recognizes emotional reactions.				
6. Listens politely.				
7. Comprehends what is heard.				
8. Listens critically and for evidence.				
9. Listens to appreciate and enjoy.				

This checklist is general. Refer to graded Listening Objectives when composing the checklist relevant for your students.

Self Evaluation for the Student

	Yes	No	Comments
1. Do I get ready to listen?			
2. Am I an active listener in an audience situation?			
3. Can I retell what I hear?			
4. Do I think with the speaker?			
5. Do I make intelligent use of what I hear?			
6. Do I enjoy listening?			

LISTENING OBJECTIVES

Teachers should plan a listening program which includes all aspects of thinking (organizing and processing): literal, extended, critical, and reflective interpretation. The program should provide a wide variety of listening experiences for each grade.

Grade 5 Age 10+

Students should be able to:

1. demonstrate listening awareness.
2. appreciate purpose for listening.
3. recognize emotional reactions (suspense, sadness, anger, etc.).
4. build a listening vocabulary.
5. appreciate rhythm in language.
6. demonstrate growth in auditory discrimination (sounds, correct accenting of syllables, etc.).
7. continue contexual analysis: syntactic cues (roots, affixes), semantic cues (word order), signal words (furthermore, thus, etc.).
8. listen to emotional reactions.
9. identify main idea and specific details.
10. recognize sequence.
11. make inferences and imply meanings.
12. make judgements and draw conclusions.
13. predict outcomes.
14. recognize cause-effect relationships.
15. recognize figurative language and sensory impressions.
16. discriminate between real and imaginary.
17. respond to mood.
18. recognize fanciful stories.
19. follow directions.
20. understand the relationship of time, place, and space.
21. make simple topical outlines from material presented orally.
22. adapt listening to the communication context: person to person, size of group (large or small).
23. understand multiple meanings, connotations, denotations, antonyms, synonyms, and specialized vocabulary used to classify and generalize.
24. hear and understand the methods used by a speaker to punctuate speech (intonation, inflection, pauses, variable rate, and gestures).
25. understand and respond to some sentence forms:
    (a) simple, compound;
    (b) interrogative, imperative, exclamatory, assertive.
26. understand and sense appropriateness of register of language used in a variety of contexts.
27. listen with enjoyment and appreciation for recreational purposes (music, drama, radio, etc.).

Grade 6 Age 11+

Extend the skills taught in grade five. This should be done at a higher level of sophistication, according to the abilities and interests of the students.

Students should be able to:

1. understand a widening listening vocabulary.
2. recall speaker's use of effective words, phrases, and figurative language.

3. recognize phrases, pauses, and transitional words that punctuate speech and aid the listener.
4. recognize simple sentence patterns and extend to more complex patterns.
5. listen for setting and mood of the story, and to the emotional reactions of the storyteller.
6. follow the development of an idea in a discussion.
7. recognize the speaker's purpose, point of view, and choice of language.
8. correlate listening with speaking: listen to student reports, group presentations, and demonstrations.
9. listen for the features of a panel discussion (purpose, points of view, main ideas, etc.).
10. begin making two-step outlines of materials heard.
11. begin the practice of note-taking.
12. recognize implied meanings in a variety of communication contexts.
13. listen critically to a variety of poetic forms.
14. continue to move beyond the literal meaning, and interpret meanings not actually stated (inference, implied meanings, outcomes, etc.).
15. make simple value judgements about what has been heard.
16. listen for the rhythm of language, language patterns, accents and dialects.
17. extend recreational and appreciative listening.

Grade 7 Age 12+

Extend the skills taught and practiced in grades five and six.

Students should be able to:

1. show increased understanding of structural analysis (tense, number, gender).
2. recognize word forms denoting abstract qualities.
3. adapt listening to communication context (audience, subject, speaker, and register of language) to determine speaker's purpose.
4. understand, extend, and evaluate ideas received auditorially/visually from increasingly complex material (correlate with viewing).
5. understand the meaning of a sentence and all its possible transformations (passive, negative, question).
6. understand and respond to active and passive forms.
7. understand subordinating techniques (subordinators and subordinate clauses).
8. adapt rate of listening to specific purposes and materials.
9. make two- and three-step outlines of materials heard.
10. begin to show organization in note-taking (from presentations designed for this purpose).
11. identify rhyming schemes and various poetic forms.
12. recognize the paralinguistic methods of oral punctuation (intonation, inflection, pauses, rate, repetition, gestures).
13. recognize and appreciate obvious differences in accents and dialects.
14. use the skills of critical listening:
    - distinguish between true and false statements, real and imaginary, fact and opinion;
    - detect obvious bias;
    - recognize obvious analogies.

15. evaluate ideas expressed by the speaker.

Grade 8 Age 13+

Teachers should extend the skills taught and practiced in previous grades. At this level, previous listening experiences should be reviewed, maintained and/or consolidated.

Students should be able to:

1. understand all the basic sentence patterns.
2. understand the ordering of relationships or events when common techniques of subordination are used.
3. sense the relationships implied by the use of transitional phrases in a sentence to indicate the order of importance of events, comparison, or the order of time.
4. take notes from organized oral presentations.
5. make outlines using appropriate forms (after listening).
6. identify and evaluate ideas as factual, fictional, opinionated, absurd, plausible, realistic, fanciful, relevant, propagandist.
7. analyze and appreciate points of view.
8. appropriately adapt the rate of listening to material, speaker, and situation.
9. discuss register, tone, dialect and appropriateness of language used.
10. evaluate presentation in terms of the speaker's purpose, attitude, register of language, and delivery.
11. listen with enjoyment and appreciation.

The work on listening should be integrated and/or linked with the study of literature and the teaching of speaking, reading, writing, and viewing.

Listening is pervasive throughout the curriculum and should not be taught in isolation. It is important that students be provided with a wide variety of listening experiences through the use of many vehicles:

- talk: individual and group (live and recorded)
- discussion (one-to-one, group)
- radio, television, tapes, recordings
- films, filmstrips, slide-tapes
- reports (individual and group)
- plays, drama
- music
- speeches (formal and informal)
- forums
- panels
- puppetry
- poetry, choral speaking, stories, anecdotes (literature)
- advertisements (radio, television)
- storytelling and reading stories
- demonstrations
- reader's theatre
- debating

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Oral Language

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INTRODUCTION

Oracy is a communication skill which enables the student to release creativity, communicate with others, and develop personality. Through interaction with others, students develop a positive self-concept which, with repeated success, leads to self-confidence. This self-confidence is a necessary prerequisite for the acquisition of the skill of oracy.

The development of skill in speaking is a continuous process.

Teachers should be aware of the students' developmental needs to think, express, experiment, create, and communicate. Oracy is made of experiential learning, operating within the cognitive and affective areas of comprehension. The activities of an oral language program should encompass all subjects of the curriculum.

TEACHING GOALS

Oral language is an integral part of the communication process, and students should be made aware of its value. Appropriate language is necessary for effective communication, and teachers and students should work cooperatively in the development of oral language competency.

Teachers Should Strive

1. To help students develop a variety of oral skills that will enable them to adapt their speech to the requirements of the audience and the situation.
2. To provide students with language models in literature, media, and the classroom through interaction in group situations.
3. To provide instructional materials which will elicit oral responses.
4. To build the students' awareness of the importance of structuring what they say.
5. To provide experiences which will increase fluency of expression.
6. To help develop consideration for other points of view. Establish guidelines for observing courtesies.
7. To help students increase their skills in clarifying and expanding ideas.
8. To help students improve social skills by providing a variety of formats for talking in small group situations.
9. To assist students in using a range of language registers, appropriate to a range of situations.

THE ORAL LANGUAGE PROGRAM

Teaching and learning oral language requires imaginative planning and involves the development of social awareness as well as the thinking process. Students require a pool of experiences on which to base their oral communication. It is important to remember that students bring varied experiences to the classroom and that they learn from one another as they share and compare these experiences. The teacher, therefore, should provide many opportunities for oral expression in a variety of situations. The classroom atmosphere should be conducive to self-expression.

Instructional Guidelines

Practices which will encourage students to participate in all kinds of talking and listening include:

- providing a variety of formats for talking
- selecting or providing experiences for students to discuss
- grouping students who have common experiences and interests
- using appropriate questioning strategies
- permitting students to question and explore
- encouraging students to observe and listen
- maintaining a warm, friendly classroom
- establishing standards for observing courtesies
- appreciating and sharing in students' talk efforts
- allowing students to help in planning and evaluating
- providing instructional materials which will elicit oral responses

Types of Oral Experiences

Hennings (1978) identifies four categories of oral language activities which are useful for middle years students.

1. Oral encounters with stories and poems:

   - listening to stories and poems presented by the teacher, peers or media
   - telling stories, riddles and jokes
   - dramatizing and pantomiming
   - choral speaking

2. Oral composition and dictation:

   - oral composing in teacher-directed groups
   - oral dictation by individual students
   - composing in small groups
   - editing in groups or pairs

3. Discussion and informal talk:

   - sharing information and ideas
   - reacting to classroom events, films, pictures, books
   - from informal talk, proceeding to formal language activities; e.g., presentations, debates

4. Language play:

   - playing with words, sentences, meanings
   - brainstorming words to find which ones to use in writing

ENABLING PROCEDURES

Oral Encounters with Stories and Poems

1. Have the students listen to a story or poem and, through questioning, involve them in a discussion. It is of prime importance that varied questioning strategies be used. Questions posed by both the teacher and the students enhance the value of the discussion. The teacher's role in asking questions is an important one, for the questions will determine the level of the students' thinking. Lundsteen (1976) offers four categories which will help teachers structure questions. These are:

   - initiating and focussing questions; e.g., What is it about?
   - clarifying and extending questions; e.g., Can you give an example?
   - determining and evaluating questions; e.g., What other steps could you take?
   - summarizing questions; e.g., What have we decided so far?

   Lundsteen cautions against taking the student too quickly through the levels implicit in the categories. It is important that students do not proceed from fairly concrete mental operations to more abstract ones without adequate preparation.

2. Provide opportunities for students to tell stories, riddles and jokes. An easy beginning to storytelling is to have students use familiar stories such as fairy tales.

3. Provide students with opportunities to be involved in dramatization and pantomime. (See Drama Chapter.)

4. Involve students in a wide range of choral speaking activities. Logan and Logan suggest several reasons for having students participate in choral reading:

> Choral speaking has both educational and psychological values. Among the educational values are: it develops literary appreciation; stimulates imagination; improves oral reading and comprehension; develops a sense of rhythm; helps in analyzing ideas and abstract concepts; increases vocabulary and perception of meanings; improves speech skills; develops listening ability; and provides a treasure-trove of poems.
>
> Among the psychological values are: it develops poise, enthusiasm, tolerance; provides avenue for achievement; provides outlet for emotional expression in an acceptable form; helps aggressive child to blend his ideas with others; aids timid child to build a positive image of self; provides for the individual's need for recognition; builds awareness of value of cooperative enterprise; and develops desirable teacher-pupil rapport. (Logan and Logan, 1967, p. 509)

Material selected for choral speaking should be appropriate to the age group, appeal to their interest, be objective in nature and have good literary value.

A good example is the poem "The Musical Trust," in the Listening Chapter. It is suggested that teachers refer to "English Speech Arts Selections, 1981- 82," for resource material for choral speaking, which may be obtained by writing:

Executive Director
Associated Manitoba Festivals
3rd Floor, 200 Vaughan Street
Winnipeg, Manitoba
R3C 0V8

Oral Composition and Dictation

1. Involve students in composing orally:
   Example: Have students sit in a circle. Appoint a leader who will give the first sentence of a story and then name another student to continue. Repeat this procedure until all students have participated and the story is complete.

2. Involve the students in oral dictation:
   Example: Have the students sit in pairs. Let them take turns in describing a room, telling of an incident that happened on the way to school, describing a hobby, or explaining a game. Use the tape recorder.

3. Have students compose in small groups:
   Example: Divide the students in groups of four to six. Let them work at a section of the chalkboard or give them experience chart paper. Provide a story sentence-starter for each group and ask them to continue to develop a story by working cooperatively.

4. Give students practice in editing in small groups or pairs. (See chapter on Composing.)

Discussion and Informal Talk

1. Give students many opportunities for sharing information and ideas. Use the subject matter studied in history, geography and science as well as classroom situations. In addition, current events, dilemmas or problems, and literary sources provide almost endless opportunities for discussion.
   Example: Guide the students as they discuss a specific topic, such as planning a book fair.

   Students should be made aware of the following discussion skills:

   (a) After a topic is chosen, ideas must be developed.
   (b) Discussion basically must centre on the topic.

(c) Each speaker should receive attention.
(d) Students must become actively involved in the discussion.
(e) Opinions must be supported by facts or valid reasons.
(f) Comments should be contributed which will carry the thinking forward to a decision.

2. A round table discussion is an excellent method of involving small groups of students.
   Example: A specific topic or problem is selected and discussion takes place under the guidance of a moderator. The moderator is responsible for keeping the discussion moving and on the topic, and also helps the group summarize and evaluate the results.

3. Buzz groups constitute another form of discussion group. The class is divided into small groups (five to six members). A specific problem is given for consideration and an amount of time is specified. The groups come together for a sharing time, and the leader of each group makes a report.

4. Brainstorming is a discussion activity which involves a total class. All students focus on a specific topic and all ideas are acceptable during the brainstorming. At its conclusion, ideas must be organized, summarized, and evaluated.

5. Role playing is another method of involving students in a speaking situation. It is particularly successful in problem-solving situations. (See Drama Chapter.)

6. Teachers must provide frequent opportunities for students to become involved in conversational activities.
   Example: A talk centre provides an area where small groups of students can sit and converse. Here they can share things brought from home or they may discuss objects the teacher has placed in the "mystery bag." Conversations about numerous items can occur: a favourite book, a radio or television program, pictures, articles from newspapers and magazines.

7. Interest students in experimenting with storytelling. The teacher demonstrates, providing a good model of voice, pacing, choice and pronunciation of words, and ways of beginning and ending stories. Students are allowed to choose their own material.

8. Discussion and oral reporting are excellent follow-up activities after a book has been read or a film viewed.
   Example: Students read a book and then see a film based on the book. Have the students make an oral comparison of the two and discuss the reasons for the similarities and differences.

Formal Discussion

When students are at ease with informal discussion, more formal speaking activities should be introduced.

1. Plan for the students to share information through oral reports. Natural classroom situations will provide topics. Students should be given guidance in the sequence of steps which are necessary for preparing an oral report: 1) taking notes, 2) using reference sources, 3) preparing bibliographies, 4) organizing ideas, and 5) making an outline.

2. Promote oral language by having students participate in an interviewing situation. Students must be taught the skills of interviewing before the actual interview takes place.
   Example: Ask students to select a career in which they are interested. They then can contact a person in that career and ask for an interview. If possible, the interview should be taped and the tape used for sharing purposes.

3. The panel discussion is another formal method for stimulating discussion. Panel members have a responsibility to be adequately prepared.

4. Students should practice the skills of conducting a meeting. Simple procedures should be taught: call to order by the chairman; roll call by the secretary (if attendance records are kept); reading and approving the minutes of the previous meeting (corrections when necessary); announcements; reports by officers; standing and special committees; unfinished business; new business; adjournment.

5. Have students participate in debating. Students must be given guidelines for debating procedures. Classroom activities and current events will provide innumerable topics for debates.

ORGANIZING PROCEDURES FOR DEBATES

Incorporate into language arts program:
oral skills; formal conduct; research; preparation; listening; countering skills; summarizing.

Meetings procedures:
chairperson; secretary minutes; rules of conduct.

Teacher's role highly positive.
Establish formality without stifling expression.
Use firmness and humour of a formal kind.
Avoid overt threats (but handing in a written speech or minutes, or exclusion possible).
Vocabulary development.
Control selection of agenda.

Write supportive comments on reports.
Provide a few minutes of class time for planning speeches. Also, secretaries should have class time to write up minutes, so you can help them. It is a difficult writing exercise.

Plan of Action - Four Months - Persevere!

1st Month:
- complete teacher control;
- launch straight into topic;
- introduce rules incidentally;
- don't introduce all at once;
- establish formality, preparation.

2nd Month:
- elect officers - secretaries;
- introduce minutes - train secretaries;
- introduce class submission of topics to teachers via secretaries.

3rd Month:
- one secretary moves to vice chairperson as offices start rotating;
- refine speeches and summing up;
- use of humour and wit as weapon.

4th Month:
- teacher gradually eases away from front but retains overall direction and control;
- students now apparently generate debates with considerable independence;
- wider audiences possible.

Beyond 4th Month: (Don't mention any of these during first four months.)
- continue refining all areas;
- inter-school debates (mix up the speakers);
- inter-classroom debates (mix up the speakers);
- provincial competitions.

Formal debates provide the laboratory where experimentation and enquiry into language use takes place.

- Developed by P. Morican, Ft. Garry School Div.

Language Play

1. Provide opportunities and motivation for language play with words.
   Example: Ask students to list words that describe how they feel about specific words, such as favourite words, happy words, pretty words, ugly words, etc. While students can work on this project individually, they should also share their lists with the class. This may be extended into a drama activity.

2. Have students experiment with creating their own tongue twisters. It is best to read several tongue twisters aloud and involve the students orally before progressing to writing. When students have become fairly competent in using and writing tongue twisters, double talk, and homonym fun, then play with sounds, words, and ideas will provide much stimulation and involvement with oral language.

EVALUATION OF ORAL EXPRESSION

As in other areas of language arts, there is a need for evaluation of students' progress in oral expression. Assessment should consist of student self-evaluation and teacher-based evaluation.

Oral language is difficult to evaluate, but the difficulties inherent in measurement should not encourage teachers to make only subjective and cursory appraisals. There is still a need to determine accomplishments, to evaluate the product of individual efforts, and to base judgements upon the best possible measurements.

Lack of standarized tests for measuring oral language achievement does not mean oral language cannot be evaluated. For example, a tape recorder makes it possible for the teacher to record the oral language efforts of the class. The tape made at one time of the year may be compared with those made at earlier dates. Other evaluative devices include teacher-made tests and simple rating scales.

The most practical procedure for a teacher to follow in evaluating oral expression is to make consistent use of checklists to compare expression in a particular situation with the objectives of the oral language effort in that situation. A checklist of objectives, such as those listed below, might be useful in terms of overall standards for improving speaking skills.

1. ability to select and organize the content or ideas of a speaking situation
2. ability to speak with a sincere and courteous attitude and respect for the audience
3. ability to speak with a suitable voice and use appropriate forms of words that express ideas clearly and accurately
4. ability to use appropriate posture and body actions

A comparison of the teacher's and student's evaluations will delineate strengths and weaknesses of the learner's oral expression. Checklists such as the following might be used:

STUDENT'S TALK CHECKLIST

1. How do I sound?
   (a) Is my voice pleasant to hear?
   (b) Can others understand the words I say?
   (c) Is my voice neither too loud nor too soft?

2. Is my speech interesting to others?
   (a) Do I use a variety of expressions and words?
   (b) Do I explain things so others understand my ideas?
   (c) Do I use language correctly for each speaking situation?
   (d) Do I remember to take my turn to speak--talking neither too much nor too little?

I can improve my voice and speech by_____.

TEACHER'S TALK CHECKLIST

1. Student's Voice
   (a) Is the voice pleasant?
   If not, how would you describe it?
   (b) Are articulation and enunciation satisfactory?
   If not, what needs to be improved?
   (c) Is volume appropriate for each occasion?
   If not, is it too loud or too soft?

2. Student's Speech
   (a) Does speech show a variety of expressions and vocabulary?
   If not, what needs improving?
   (b) Does speech give evidence of careful thinking?
   If not, what seems to be the reason?
   (c) Is usage acceptable?
   If not, what faults are most common?
   (d) Is there evidence that personality problems hamper speech quality?
   If yes, what seems to be the problem?

Some teachers have found a flow chart helpful in maintaining their own records of individual participation in all of the oral composition activities for identifying skills weaknesses. One way to record this information is to place the names of each class member alphabetically on the left-hand side of a large sheet of cardboard. The first section of the chart could be labelled "Oral Composition Activities" and the second section could be labelled "Skills." As each student participates in the activities, a check could be placed beside the student's name in the appropriate activity square. This would ensure each student had an opportunity to participate in each activity. Those students needing improvement would be identified and the kind of difficulty would be marked on the chart. After the identification of the weakness, the teacher could plan more activities for the student that would improve the situation.

ORAL LANGUAGE OBJECTIVES

The development of appropriate oral language objectives is important for communication purposes. While the objectives are similar across grades, the content should vary to meet the needs of the different age groups.

General Objectives

1. Speak clearly and coherently.
2. Speak in widening contexts using the following forms:

autobiography	conversation
fantasy	discussion
myth, legend, fable	interview
science fiction	report
fairy tale	club meeting
tall tale	panel discussion
animal story	personal anecdote

biography
historical fiction
invitation
reply
introduction
plays
poetry
puppetry
skits

3. Participate in informal and formal situations that involve exchange with others, without being either overly dominant or reticent.
4. Continue to demonstrate control of the following verbal and non-verbal communication skills:
   - adjusting volume, pitch, and rate to suit purpose;
   - using intonation to suit characterization and meaning;
   - using appropriate facial expressions, gestures, and postures.
5. Demonstrate accepted social behaviour in oral language situations.
6. Develop self-confidence in speaking.
7. Understand their world and share its meaning with others.
8. Structure their thinking.
9. Think about their own ideas and those of others.
10. Confront new ideas.
11. Develop personally and socially.
12. Listen to others.
13. Integrate with reading and writing.
14. Stimulate creative action and response.

"Speaking" and "discussion" are organized, formal activities. "Talking," as used here, is informal in nature.

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Drama

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INTRODUCTION

Drama is concerned with the development of the whole person. It is interrelated with all aspects of the language arts program--listening, speaking, reading and writing. It is necessary to make a distinction between the two forms of drama.

Creative dramatics, or free drama, involves informal drama experiences. These may include pantomimes, improvised stories and skits, movement activities and exploration, and dramatic songs and games. The experiences are planned by the children under the guidance of a teacher. The essential quality is freedom--freedom to interpret in the student's own personal way. This drama does not demand a skilled talent. Involvement in varied creative dramatic activities will enable the student to move more naturally into formal drama or theatre.

Theatre, or formal drama, stresses communication between actors and audience. This type of drama provides opportunities for students to read, interpret and present literary selections. It is a more sophisticated form of drama and involves focus, voice intonation and emphasis.

TEACHING GOALS

Children naturally dramatize. Teachers should capitalize on this innate ability by providing many opportunities for growth and development of the individual.

Through drama the student can:

- increase sensory awareness
- develop creative imagination
- develop concentration
- learn to cooperate in a group working for a common purpose
- find channels for emotional release
- develop and/or increase self-confidence
- become more sensitive to the thoughts and feelings of others
- gain control over movement
- think, express, and communicate
- gain insight into character portrayal
- find dramatic episodes of history and literature more meaningful
- solve problems
- communicate ideas in speech

Teachers Should Strive

1. To set the mood for creativity by inducing a friendly, relaxed, confident feeling in the classroom.
2. To provide frequent opportunities for varied activities which will develop the student's personality and qualities of character.
3. To design and organize a sequential program.
4. To lead the students toward self-direction.
5. To foster the enjoyment which creative dramatic activities can stimulate.

GENERAL RESEARCH

The following statements have been taken from well-known researchers in the field of drama:

> Drama more than any other single art represents an integration of all the processes of self-expression. It is at once the most completely personal, individualistic, and intimate, as well as the most highly socialized art. Rich in content, it represents also an effective union of intellect and emotion. (Rugg and Shumaker, 1928, p. 264)

> Drama is language. It is as if drama is a cobweb and language its strands; you cannot conceive of one without the other. In drama, language is considered as a non-verbal code for encapsulating and sharing experience. It is a currency for handling meaning. (Bolton, 1979, p. 119)

> Drama provides enjoyment. It is an outlet for self-expression and helps the development of imagination and artistic awareness; it increases social awareness, fluency of speech, self-discipline and self-confidence. It gives students the opportunity to learn how to cooperate with others and helps to develop orderly thinking and the ability to organize. Drama is a marvellous vehicle for integrating the content subject areas. (Scher and Verrall, 1975, p. 3-4)

THE DRAMA PROGRAM AND ENABLING PROCEDURES

The drama program should focus on the growth and development of the students rather than the entertainment of an audience.

> Drama, in the educational field, is concerned with experience, expression and communication. Its primary focus is upon the growth and development of the individual, through the understanding of himself in relationships with other people - an imaginative recreation of aspects of human situations. It is a means of inquiry into the nature of man as a living and responding being. (Hodgson and Richards, 1967, p. 120)

Involvement is the essence of dramatic expression. In drama, it is the experience that is important, not the finished product.

It is essential teachers recognize that the teaching of drama is a developmental process. During the middle years, many of the dramatic experiences are concurrent, but a greater degree of sophistication should be developed as the student progresses.

RELAXATION

At the beginning of drama sessions, it is of prime importance to involve the entire group of students in warm-up activities which help them to feel comfortable, relaxed, and in the mood to act and speak expressively. This can be achieved by capturing their imagination with a relaxing idea with which they become identified. The mind focusses not on the idea of relaxation itself, but on "being" an imaginary thing that is relaxing.

Enabling Procedures

a. On the floor, with each part of the body in turn and beginning with the toes, tense and release all the muscles; go all the way up to the forehead; then lie still for a few moments, eyes closed. Open the eyes, take a deep breath.

b. Rag Doll:
With feet apart in a comfortable balance, stretch up tall. Then bend over by collapsing quickly and loosely from the waist, with relaxed arms and hands dangling to the floor. Keep arms, hands, and neck completely relaxed like a rag doll. Slowly raise up remaining relaxed. Repeat several times.

c. An iceberg coming into warmer water gradually melts in the sea.

d. Mirrors:
Work in pairs, one to be the actor, and the other the mirror. Partners face each other. The actor starts moving any way he chooses, moving slowly and with concentration. He either may pretend to do something such as combing his hair, or may move abstractly in straight or curved lines with different parts of his body. The mirror person tries to pick up his partner's actions so exactly that no one is able to tell who is the actor and who is the mirror. Then change so the actors are mirrors and the mirrors are actors.

e. Hoola Hoop exercise:
(a) down to feet, up body, over head;
(b) in pairs.

f. Ball throwing in pairs:
(a) off floor, walls and ceiling;
(b) slow motion;
(c) to "Yellow Submarine" by The Beatles (song has changing pace).

g. Students pretend to yawn several times until they actually do yawn.

h. Tongue Tip:
Stretch the tongue, trying to touch the tip of the nose, then trying to touch the chin.

i. Rope Exercise:
Concentrate and study an imaginary piece of rope so that it gains a concrete quality; e.g., a snake. Ask the students to demonstrate that quality, in movement.

RHYTHMIC ACTIVITIES

Rhythmic activities are a natural way of moving into dramatics. Make use of music--piano, percussion instruments, or records.

Enabling Procedures

a. The song "Michael, Row the Boat Ashore" can be used successfully to involve the students in varied rhythmic activities. Discuss and brainstorm with the students the different tasks which sailors carry out on a ship. Divide the class into small groups and have them choose a specific task. Each group then should work out the sequence of movement with the appropriate rhythms; e.g., weighing the anchor could be the task of one group. Bring all the students together so a total picture of shipboard activity can be demonstrated.

b. Similarly, the poem "Jazz Fantasia," by Carl Sandburg (The Art of Poetry, McClelland and Stewart), can be used effectively as a rhythmic exercise. Encourage the students to be involved in synchronized movement and supply music of various sorts.

c. The poem "The Charge of the Light Brigade," by Alfred Lord Tennyson, lends itself to dramatic involvement through the use of marches and appropriate activities such as the introduction of accompanying music.

d. Additional materials for rhythmic activities include:
"The Highwayman" (in Words on Wings, Thomas Nelson and Sons)
"Poor Old Lady" (in The Golden Treasury of Poetry, Golden Press)
"Paul Revere's Ride" (in Anthology of Children's Literature, Houghton Mifflin)

MIME

Mime is essentially movement with meaning. It may be done individually, in small groups, or with the total class. In encouraging creative interpretation in mime, the teacher's major role is to stimulate the students to formulate and carry out their own ideas. The success of mime depends on accurate observation through memory recall of what has been experienced or observed in the past.

Pure mime is performed without props. This form of mime can be somewhat mechanical until it is enlivened by character selection, exaggeration, and interaction.

The use of costume in mime identifies the character portrayed, while the actor's movement and gesture tell the story. Costumes should be simple. A costume box in the classroom will allow students to use "bits and pieces" as they deem necessary.

The mask is a great visual help to the student in mime and, used together with chosen "bits and pieces," would reveal her new identity. The type of mask which leaves the mouth uncovered is very successful with students. Once the mask is in place, body stance and gestures must conform; e.g., if the mask is that of an old man, the student's total body must also show this.

Several types of mime may be performed in drama. These include occupational mime, character mime, and dramatic mime (with a plot evolved from the interaction of characters).

Enabling Procedures

Occupational Mime:

Involve students in dramatizing the following:
detective
construction worker
carpenter
musician
botanist
speleologist
hair stylist

Mimes can also focus on the occupations of:
grandparents
pioneer days
other countries
the year 2050

Characterization:

Although many children create with ease, sometimes it is necessary to give specific assistance and guidance. Give step-by-step instructions.

"You are a cowboy:

- Walk bowlegged in cowboy boots. Be sure your hands are on your belt.
- Have a rope in your hands. Form a lasso. Try to lasso a steer.
- Miss the steer. Draw the rope back and express real disappointment.
- Throw the rope again and miss.
- Draw the rope back again in disappointment.
- Throw the rope again. Catch the steer. Express joy. Then the steer pulls you toward him."

This will help students identify with the character.

Other suggestions:

- paint a fence
- be spectators at a sports event
- be circus performers
- change a flat tire
- shoot with a bow and arrow
- be a witch stirring brew, making a curse

Dramatic Mime:

Literature and the content areas provide an unlimited source of ideas.

Specific examples are:

- the discovery of penicillin
- escape from prison
- mutiny on the Discovery (Henry Hudson)
- the murder of Caesar
- marathon runner in Ancient Greece

Scenes from Literature:

- Shadow of a Bull (McClelland and Stewart)
- Diary of a Young Girl (Paper Jacks Ltd.)
- Banner in the Sky (McClelland and Stewart)

Simple mime activities may be used as warm-up exercises before involving the students in sustained mime interpretations. The following are some suggestions for activities.

a. Students pantomime someone from history, literature, science, etc., and then ask the question, "Who am I?"

b. Students concentrate on receiving a message from one of their senses--seeing, hearing, tasting, smelling, or touching--and ask "What am I doing?"

c. Students pantomime activities, such as tennis, hockey, weightlifting, boxing, etc., and ask, "In what sport am I taking part?"

d. Students pantomime the growing, harvesting, and preparing of familiar and foreign foods, such as lobster, grapes, wild rice, etc.

e. Students become parts of an object, such as a clock, bicycle, fire truck, etc.

f. Students pantomime emotions and ask "What am I feeling?"

IMPROVISATION

No script is required for this form of drama. Dialogue may or may not be used. The basic nature of improvisation is that it is made-up from moment to moment as it progresses; at the beginning, its middle and end are not foreseen. Improvisation is really only contrived once; if it is exactly repeated, it no longer is improvised but memorized. Improvisation is particularly suitable for role playing in problem solving.

Enabling Procedures

a. Have the students create improvisations for everyday experiences such as: the problems of a new student, bullying on the playground, awareness of problems of senior citizens, the effect of natural disasters on individuals and communities; e.g., a flood, earthquake, etc.

b. Create situations which will give students an opportunity to role play. Determine a situation involving two characters.

Example: Where: gift shop
Who: one student is a clerk, the other partner is the manager
What: the clerk has broken an expensive candy bowl

Encourage students to create their own situations.

c. Use literary sources for improvisation, such as:

Tikta'liktak: An Eskimo Journey (Harcourt Brace Jovanovich)
The Witch of Blackberry Pond (Dell)
The Island of The Blue Dolphins (Houghton Mifflin)
A Child in a Prison Camp (Tundra)
Underground to Canada (Clarke Irwin and Company)
"Lochinvar" (from Anthology of Children's Literature, Houghton Mifflin)

d. Content areas are good for improvisations in drama. These could include:

- the arrival of Columbus
- the last days of Socrates
- the reasons for immigration

ORAL INTERPRETATION

In oral interpretation, the student is the middle person between the author and the audience. The student is to use the voice and body with such skill that the listeners imaginatively experience the ideas and feelings portrayed by the author. Students should be encouraged to experiment with different voice, volume, pitch, rate, pause, and tone. They can asssume roles that demand varying voices and read the passage again as it would be spoken by a king, a peasant, a clown, or a street gang leader.

To achieve the goal of sharing experience in oral reading, the student must pay careful attention to what the author intended, being as faithful as possible to his aim. This means the student must thoroughly understand what is being read. As the student rehearses aloud, this understanding will build a meaningful expression in voice and body. Students should be given opportunities to plan and practice varied forms of oral interpretation.

According to Moffett (1976), two components of rehearsed reading are reader's theatre and story theatre. He states that both divide text among actors in creative ways; both evoke rather than simulate realistically; and both assign actors to the narrator role.

Reader's Theatre is the interpretive reading of any kind of material. Students do not act out the play but, in their reading, suggest character by using voice, facial expression, and gestures. The imagination of the audience fills in the details, creating the theatre in their minds.

Story Theatre is a technique for dramatizing narratives. As the story is read aloud or told by players representing the narrator and the characters, music, mime and movement are added to illustrate the action of the story.

Choral reading or speaking is another mode of oral interpretation. It is suitable for any age group, one of its chief values being the student's identification with a group. Under cover of the group, the individual student can build self-confidence. Selection of material must be made carefully. Materials selected should have strong rhythms, vivid imagery, and interesting melody. Poetry and songs are excellent choices. Success in choral speaking depends on selection, organization, and practice. Students should be actively involved in all three of these stages.

Enabling Procedures

a. Involve students in simple voice activities.

   1. Students work in pairs. A topic for argument is selected, but the only words allowed are "yes" and "no." Students experiment with volume, tone, pitch, etc. Facial expressions, gestures, and movements may be added.

   2. Have students emphasize different words in a sentence to illustrate how stress communicates meaning.
      Example: I want that necklace.
      I want that necklace.
      I want that necklace.
      I want that necklace.

b. Since very few prepared scripts are available for reader's theatre, adaption should be made. The following lend themselves to adaption.

   Cheaper by the Dozen (Crowell)
   The Reluctant Dragon (Bodley Head)
   A Christmas Carol (Columbia University Press)
   The Ransom of Red Chief (Jamestown)
   Diary of a Young Girl (Paper Jacks Ltd.)
   Anne of Green Gables (Grosset and Dunlop)

c. Short stories or selections from longer texts provide ample material for story theatre.

   The Loon's Necklace (Oxford University Press)
   Call it Courage (Macmillan)
   The Lady or the Tiger (Airmont)
   Jake and the Kid (Macmillan)
   Cornerstone (Queenston)

d. Poems and songs are the natural sources for choral reading and speaking.

   "Jabberwocky" (in Time for Poetry, Gage)
   "The Daniel Jazz" (in Poetry to Know, Franklin Walts, Ltd.)
   "The Jumbliee" (in Time for Poetry, Gage)
   "Casey at the Bat" (in Favorite Poems Old and New, Doubleday)

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The following books are good sources for choral reading and speaking selections.

Poems to Read Aloud (Nelson)
The Wind has Wings: Poems from Canada (Oxford University Press)
Where the Sidewalk Ends (Harper and Row)

CHARACTERIZATION

In creative dramatics, students should experiment with a variety of roles and characters, and experience the feelings and behaviours of those characters. Although students at this stage of development do not observe analytically and in detail, their ability to observe instinctively often gives them a feeling or impression which enables them to develop an overall identification with the character.

It is the responsibility of the teacher to help them:

> To understand what motivates behaviours; to interpret feelings and behaviours; to empathize with others; to put themselves into "other people's shoes"; and to discover the common bond of human emotions that transcends time, age, and geographical boundaries. (Heinig and Stillwell, 1974, p. 9.)

Enabling Procedures

a. Change and Tell:
Have the students form two lines, facing each other. The people in one group are the observers. They are instructed to look carefully at the person opposite them, who is the observed. The observers then turn around, closing their eyes.

Each member of the observed group then changes one aspect of his appearance: rumple hair, close one eye, untie tie, unbuckle shoe, etc. Observers are then instructed to turn around and see if they can pick out what has changed. Then, switch roles. Observed become observers and vice versa. This can continue with two aspects, then three, changed, all of which must be discovered.

b. Everyone has a physical shape, way of acting, and a voice. Have individual students walk around, change shape, then way of moving, and finally voice. Build into a character; e.g., angry old man.

Add another dimension by creating a situation where the angry old man interacts with a small boy who has thrown a rock through a window.

c. Have the students select a imaginary, interesting gathering of people; e.g., a bargain sale, a playground, a farm auction, a concert, a bus station. With the students, decide a rough layout of the place in question, and ask them to assume positions as participants in the gathering. Observe the students and use appropriate questions to reinforce specific characteristics of the people being portrayed.

d. Provide many opportunities for students to experiment with emotional responses; i.e., happiness, sorrow, relaxation, fright, surprise, revenge, curiosity, indecision, pain, coldness, boredom, tiredness, anger, etc.

Curiosity: "Your friend has given you a Christmas present with orders not to open it until Christmas. You know you shouldn't peek, but you are alone in the house and can hardly stand not knowing what the package contains."

Tiredness: "You have been skiing all day and although you are happy, you are extremely tired. Upon arriving home late at night, you hardly have enough energy to unpack the car and put away your gear."

e. Once students have had practice in experimenting with a variety of roles, provide dramatic situations which will stimulate interaction of roles.

A Matter of Life and Death: A plane is hijacked. Armed men force the pilot to land at a secret airport. Each passenger is given a slip of paper from a box. If, when opened, the paper says LIFE, the passenger has a hope of survival. If the paper says DEATH, the passenger is immediately killed.

Involve the students in interactions in their responses to the following situations:

1. waiting for the draw
2. listening to the verdict
3. hearing that you will live
4. hearing that you will die

f. Provide many opportunities for students to become involved with literary characters. Begin with fairy tale characters, such as those in Cinderella and the Emperor's New Clothes, and progress to more sophisticated portrayals, such as John Ball's In the Heat of the Night.

SCRIPTED MATERIALS

As students progress through varied creative drama activities and become more at ease in the drama environment, they can be introduced gradually to the more formal activities involving scripted material. The teacher should:

- capitalize on the interest of the students;
- arouse interest by reading, using pictures, using music;
- capitalize on the feelings of the students induced by the season, festivity, current events, and recent experiences.

Dramatization of scripted material can be classified in a variety of ways.

Impromptu Dramatization:

After a story or poem is read or told, the students engage in dramatization with a minimum of planning. After a brief discussion, characters are chosen and scenes are enacted, followed by brief assessment of strengths and weaknesses. The content areas also offer opportunities for impromptu dramatization.

Pupil-Planned Plays:

As students become more involved in drama, they should be encouraged to plan more carefully. Criteria for selection of stories include the following.

- The story should be good literature.
- The story should have vivid characters and swiftly moving action.
- Suspense is a good ingredient.
- The theme should rest on the action rather than philosophy or background.

Students need guidance in planning a dramatization of a story. The following should be considered.

- characters (list, discuss type in terms of motive and action)
- sequence of events (record)
- framework (beginning, middle, end)
- number and order of scenes with emphasis on the action in each
- what needs to be said in order for the plot to be portrayed adequately
- the necessary non-verbal action

It is not always necessary to write a script. If a script is written, a committee may work out the dialogue for the first scene. This then can be presented to the class for suggestions, and rewritten. Other committees may proceed with successive scenes, following the procedures used in writing and rewriting the first scene.

Costuming and stage settings should be simple and should be designed and made by students themselves. After the dramatization, appraisal should be primarily in terms of self-evaluation.

Adult Written Plays:

Although students' involvement in creating their own plays can be very valuable, there are times when dramatizing a play written by adults leads to achievement and growth. This is particularly true of plays written about a period of history by a person well-acquainted with the customs and events of that specific time.

Enabling Procedures

a. Have the students use the structure of a story as a basis for creating their own improvisations. The same story may be told from a different character's particular point of view.

b. Have students extend the story through a variety of art activities; e.g., sequential pictures, murals, illustrated books.

c. Have students extend the story through a variety of creative writing activities; e.g., interviewing a major character for a newspaper, creating a different ending, responding to "what if" situations.

d. Encourage students to read other stories with similar themes, or other stories by the same author.

e. Through discussion, involve the students in comparing and contrasting the original story with the students' version and with a movie.

Suggested Materials:

Poems

"Robin Hood and Little John" (in Anthology of Children's Literature, Houghton Mifflin)
"The Charge of the Light Brigade" (in The Boys' Book of Verse, Lippincott)
"A Visit from St. Nicholas" (in The Arbuthnot Anthology of Children's Literature, Scott Foresman, Ltd.)

Stories:

Stories to Dramatize (Children's Theatre Press)
The Martian Chronicles (Doubleday)
Just So Stories (Macmillan)
Anansi, the Spider Man (Harper and Row)
Free to be You and Me (McGraw Hill)

Books:

Days of Terror (Penguin)
Harriet the Spy (Dell)
Murder on the Canadian (Bodley Head)
Montreal Adventure (Burns and MacEachern)

ORGANIZATION OF A DRAMA LESSON

A drama lesson is not fundamentally different in concept from any other lesson. There are, however, some common characteristics which should be included in a typical drama lesson. The teacher should use a flexible teaching pattern. The suggested lesson outline below proceeds in sequential steps and can be adapted to various levels, needs, and interests.

Step 1 - Orientation This includes an introduction, setting of atmosphere, relaxation and warm-up activities. (See Relaxation section.)

Step 2 - Presentation This involves motivation (using various stimuli), discussion and preparation. The focus of the lesson must be clear.

Step 3 - Student Response This is the time when individual or groups of students respond to the stimuli. Modes of response will differ. The teacher's task is complex: restating goals, clarifying instruction, posing new questions, introducing new problems or challenges relevant to the needs of the students.

Step 4 - Evaluation Teacher and students should be actively involved in the evaluation process. The teacher guides the students to discuss the drama experience so that they are able to assess their involvement and clarify what constitutes achievement.

EVALUATION

Evaluation is an essential part of a drama program. This should be done with care and sensitivity, and emphasis should be on fostering the creative growth of each student.

In order to do this, evaluation should take the form of a shared experience between teacher and students. The sharing should be positive and constructive and focus on specific aspects of the drama.

The first evaluations usually focus on the visible external qualities, but as the student becomes more involved in the drama experience, the focus shifts to the internal qualities and the personal growth which has been fostered. The level of students' involvement may well be reflected through another mode; e.g., discussion, written work, artwork.

Evaluation criteria will vary according to the type of dramatic activity. A simple checklist is a quick and easy way of evaluating and keeping records. Through discussion, make students aware of the specific aspects and qualities being evaluated.

SAMPLE CHECKLIST FOR MIME

NAME _____	Exc.	Good	Needs Improvement
As Actor:			
1. Believed in his/her role.			
2. Concentrated on focal point.			
3. Communicated each movement clearly.			
4. Paid attention to details.			
As Spectator:			
5. Re-created observed scene accurately.			

Additional Comments: _____

As the student proceeds from use of personal experience in role playing and improvisation to more formalized drama, evaluation criteria should consider:

- depth of involvement in the role;
- increasing range of audience and audience awareness;
- increasing the complexity of the material used.

In all activities, stress the idea of communication, both verbal and non-verbal. Make students aware they are always communicating something. Is it what they intended to share? If not, how can they more effectively elicit the desired response from their audience?

DRAMA OBJECTIVES

By the end of the middle years, students should have been involved in a number of planned creative dramatic experiences. As a result of these experiences, students will grow in the areas of:

concentration	observation
sensory awareness	cooperation with others
organization	self-awareness
personal satisfaction	confidence
communication ability	literary appreciation

While any division of objectives is somewhat arbitrary and dependent on the teacher and students involved, the following is presented as one possible way of sequencing the drama program.

Grade 5 **Age 10+**

1. Basic Relaxation Routines:
   - Body warm-ups
   - Voice warm-ups
   - Movement control

2. Rhythmic Activities:
   - Motion
   - Movement
   - Responding to music
   - Free group movement
   - Dance

3. Pure Mime:
   - Solo and Group

4. Oral Interpretation:
   Rehearsed reading
   Reader's theatre
   Story theatre
   Choral speaking

Grade 6 Age 11+

1. Basic Relaxation Routines:
   Body warm-ups
   Voice warm-ups
   Movement control

2. Rhythmic Activities:
   Extension of grade five activities

3. Mime:
   Solo and group
   Pure mime - extended from grade five
   Costume mime
   Mask mime

4. Oral Interpretation:
   Rehearsed reading - extended from grade five

5. Improvisation:
   Without dialogue
   Imaginative
   Fantasy
   Role playing
   Problem solving
   Logical sequence
   Playmaking
   Puppetry

Grade 7 Age 12+

1. Basic Relaxation Routines:
   Body warm-ups
   Voice warm-ups
   Movement control

2. Rhythmic Activities:
   Extension of grades five and six

3. Mime:
   Solo and group
   Extension of grades five and six

4. Oral Interpretation:
   Rehearsed reading
   Extension of grades five and six

5. Improvisation:
   With or without dialogue
   Imagination - extension of grade six
   Resolving conflict
   Climax
   Puppetry

6. Characterization:
   External qualities
   - posture
   - movement
   - mannerisms
   - voice
   - appearance

Grade 8 Age 13+

1. Basic Relaxation Routines:
   Body warm-ups
   Voice warm-ups
   Movement control

2. Rhythmic Activities:
   Extension of previous work

3. Mime:
   Extension of previous work

4. Oral Interpretation:
   Extension of previous work

5. Improvisation:
   Extension of previous work

6. Characterization:
   Extension of previous work
   Internal qualities
   - background
   - mentality
   - temperament
   - attitude
   - values

7. Scripted Drama:
   Story dramatization
   Poem dramatization
   Playmaking
   Radio plays
   T.V. commercials

Note: These may involve discussion about setting, characterization, use of dialogue, plot action, climax, etc., at appropriate times.

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Visual Communication

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INTRODUCTION

Viewing should be an integral part of the language arts program. The teacher should provide frequent opportunities for students to view, respond to, and evaluate specific visual presentations, using the following vehicles:

books	models
cartoons	photography
displays	pictures
field trips	slides
film strips	television
films	transparencies
graphics	video tapes
newspapers	computers

These are all part of a great communication web and exert a powerful influence on contemporary society. It is important students become aware of the interrelationships between visual and verbal communication and the ways in which they develop and reinforce each other.

Visual Literacy

Many educators agree that two key things are emphasized in many of the definitions of visual literacy.

> First, there is such a thing as visual languaging. Second, visual literacy refers to a person's ability to understand and evaluate this language as well as his or her ability to use visual languaging to communicate. (Pett, 1978, p. 9)

It is now commonly accepted that visual literacy should be associated with the total body of skills needed for effective communication in any medium. As students grow, it is important to replace the passive reception of visual impressions with the active use of the eye and mind. This provides an irrefutable reason for emphasizing visual literacy in the curriculum.

Goals for Viewing

The following goals should be considered when planning a visual literacy program. The program should be planned to:

- inform
- motivate
- enhance appreciation
- entertain
- enable students to distinguish between truth and make-believe
- enable students to discriminate between fact and opinion
- enable students to detect prejudice and bias
- enable students to evaluate propaganda
- enable students to recognize sales pressure techniques
- enable students to sense the speaker's purpose
- enable students to make inferences and draw conclusions

GENERAL RESEARCH

The following are some of the statements which Clarence Williams (1970, pp. 60-69) summarized in his research findings in visual literacy. He presented them in the form of propositions:

1. Early visual deprivation can relate to later visual problems.
2. Visual enrichment in early life increases success in visual tasks in later life.
3. A good program of visual enrichment can probably increase learning.
4. Ability to sequence visual stimuli is related to experience of the learner.
5. There is a range of visual literacy sophistication related to experience and opportunities.
6. The ability to go back and forth between visual and verbal metaphors is related to visual and verbal development.

ENABLING PROCEDURES

Viewing activities should be integrated into the language arts curriculum. The classroom environment should motivate students to become involved in making graphic displays, translating interpretations of meaning, and making visual statements. The following are general suggestions which will provide opportunities for students to develop visual competencies:

- Plan graphic displays.
- Select a theme and use a series of pictures to stimulate oral language and writing; e.g., use a collection of faces to initiate a unit on emotions.
- Keep a picture file and use it for appropriate writing activities.
- Make a collection of pictures, including newspaper cutouts (cartoons, etc.), and have students experiment with writing captions.
- Have students prepare a script to accompany a series of slides.
- Have students develop slide-tape presentations.
- Involve students in viewing a film which presents imagery without narration. Discuss the settings and story lines evoked by the film.
- Use short films for specific purposes; e.g., "Neighbors" (N.F.B.) - to teach the concept of the parable.
- Provide opportunities for students to experiment with videotaping and film-making activities. Videotaping provides instant feedback and, therefore, is a suggested prerequisite to film-making.

SAMPLE UNITS

It is important that teachers plan in-depth units on specific aspects of visual communication. Three units are provided below.

SAMPLE UNIT 1 - GRAPHICS

Graphics contribute to the learning environment. Graphic materials of several types serve as a universal shorthand to assist readers in understanding the torrent of information that now deluges them.

Objectives of Graphics

- to enable students to analyze, understand, and enjoy graphic materials;
- to enable students to use graphic materials to attain learning objectives;
- to encourage students to develop skill in designing and producing graphic materials.
- to provide students with criteria for evaluating graphic materials.

Graphic Materials

The students should have experience in looking at and working with various types of graphic materials. Graphic literacy involves skill in reading many types of symbols, and opportunities should be provided for active involvement with graphs, charts and diagrams, cartoons, posters and signs, maps, and globes.

Three different levels of activity are possible in using graphics in an active learning situation:

1. Copying a graphic chart, diagram, or map for classroom use is a relatively low-level learning activity.

2. Constructing a new graph, chart, or diagram based on data from several sources is more indicative of individual performance.

3. Constructing a completely original graphic is a high-level learning activity.

Graphs:

Expose students to the four basic forms of graphs: circle, bar, line, pictorial. They should become familiar with the purpose and characteristics of each type.

Charts and Diagrams:

Ideas which are difficult to understand in oral or written form are often clarified through visual presentation in the form of a chart or diagram. Involve students in many activities which give them practice in both studying and designing a variety of these materials. In designing, the students must choose the type of visual presentation, illustrative and verbal materials, as well as an arrangement that will complement the purpose. Many opportunities should be provided for students to experiment with a variety of charts and diagrams; e.g., population density, manufacturing, plant parts, circulatory system, astronomical relationships, etc.

Posters and Signs:

Posters are a vivid, attractive, and colourful way to present information. They are used to portray one idea in a clear and forceful way and should leave no doubt about their message. To be most effective, they should be vividly coloured and large enough to be seen and understood in a glance.

Provide opportunities for students to create posters relating to social and educational issues; e.g., safety, ecology, relationships, etc. Capitalize on school events requiring publicity!

Cartoons:

The reading of cartoons is an important skill to develop because of the impact they have in capturing attention and influencing attitudes and behaviours. The message of a cartoon usually is communicated clearly through a minimum of detail, familiar symbols or characters, and stereotypes that are quickly recognized and understood.

Cartoons may be used for a variety of purposes: to motivate current events discussions; to stimulate class discussions on various topics; to provide subjects for compositions.

Students should also be encouraged to draw their own cartoons. They then are compelled to clarify their ideas in order to communicate them accurately and graphically. Producing their own also makes students more aware of the importance of viewing critically those appearing in published materials. Through a developing sequence of activities, the students gradually will increase their ability to read cartoons with critical and questioning minds.

Maps and Globes:

Reading materials provide many opportunities for students to practice map-reading skills. When selecting maps, teachers should consider a number of design characteristics, such as size, colour, legibility of details, and suitability for student use.

Students should be encouraged to use a variety of maps, and the maps selected should serve particular instructional functions. These should include maps which provide the following information:

- geographical data - surface features, relationships of direction and distance
- scientific data - ocean currents, etc.
- social or cultural data - population or language patterns
- political data - boundaries or types of government
- historical changes - changes in political subdivisions
- economic data - agricultural products
- space maps - lunar globe

Creative Graphics

When creating original graphic material, it is necessary for students to become aware of and understand:

- the power of colour
- the variation of texture
- the elements of space, line and shape
- calligraphic (lettering) techniques
- variations of expression and mood
- the influence of differing points of view

As students create graphic displays, "... they deal with communication problems which are beyond the common ones of speaking and writing. They practice many skills in the area of art--selecting pleasing color combinations; observing proportion and spacing; creating shape and forms from imagination ..." (Darrow and Van Allen, 1972, p. 72).

A. Calligraphy:

Calligraphy skill is an asset when creating graphic material. (See Handwriting Chapter.)

B. Storyboarding:

The students use the storyboarding technique to create a composition of images that relate to each other visually. The organization and reorganization of these images will lead to an appreciation of the many ways in which meaning can be communicated visually.

Begin with a group activity:

a. Ask students to collect pictures from magazines, newspapers.

b. Arrange them on the bulletin board in collage fashion.

c. Have students examine them for connections between the pictures.

d. Over a period of several days, encourage students to rearrange pictures that complement each other and to remove those that don't seem to belong. New pictures may be added.

e. Introduce lettering where appropriate: titles, captions, labels, creative compositions.

f. Encourage students to experiment with creating images, using colour, texture, shape, design, pattern, mood, point of view, framing, lighting, movement, and content.

<u>Individual Storyboards</u>

a. Have students select a poem or song for illustration.

b. Provide opportunities for students to collect suitable pictorial materials.

c. Allow students to experiment with creating their own images using a variety of placement and framing techniques.

<u>Thematic</u>

a. Have students organize images to form a cohesive documentary storyboard. Themes may include courage, youth, friendship, old age, freedom, prejudice. The N.F.B. film "Very Nice, Very Nice" is a source of motivation.

b. Have students collect and organize images to create a mood; e.g., quiet, turmoil, pleasure.

c. Have students collect and organize images which describe an abstract concept; e.g., fear, violence, energy. The N.F.B. films "North" and "November" are sources of motivation.

SAMPLE UNIT 2 - THE MEDIA

The media often are referred to as the mass media because they are designed to reach and influence a large number of people. These mass media of communication, which include T.V., radio, newspapers, magazines, books, and motion pictures, serve as "filters" which affect the way we see the world. Each medium can report the same event to us, but each filters the message differently, and evokes a different emotional response.

Point of View

All aspects of mass media are selected and arranged by people. Each writer has a particular point of view which influences how viewers interpret the information. Therefore, teachers must provide activities for students which highlight the importance of viewpoint.

Looking at the News

News surrounds us. It is given coverage through a variety of media: T.V., radio, newspapers, magazines. In each medium, the format determines the presentation and focus of the material. Involve students in activities which compare and contrast the presentation and focus of the various news media. They should consider the following questions:

a. Who decides what is news? What influences these decisions?

b. How do headlines, commentaries, and the placement and juxtaposition of information shape news content? In what ways can information be distorted?

c. Through which medium do they receive most of their news?

d. Which medium gives the most information about international news?...national news?...local news?

e. Which medium condenses information the most? Which has the most leisurely format?

f. Which medium makes them feel closest to being there? Which makes news the most exciting? Is excitement important?

g. Do the various media give the same coverage to the same news event? Does T.V., for instance, make a bigger fuss about fire stories than radio? Why?

h. Why is there so little "good news"? (McLuhan said that the news is bad in order to sell the good news of the ads.)

i. Is the news, in fact, intended to keep us informed, or is it to entertain, or is it a bit of both?

Through the consideration of the above questions, students should discover there is much more behind the news than first meets the eye or ear.

Enabling Procedures

1. Ask students to compare two identical pictures from newspapers or magazines. One picture should be kept intact, but the second picture should be cut to emphasize a particular detail, thereby giving it an entirely different focus or viewpoint. Mount the pictures side by side and discuss.

2. From the newspaper or T.V., select a community problem, in which a decision involving the entire community must be made; e.g., rail relocation. Have the students represent different groups of the community, each presenting an argument from their point of view; e.g., business sector.

   An alternate activity would be to present the argument in written form in a "letter to the editor."

The above activities illustrate that point of view is an aspect of both written and pictorial representations.

Looking at Television

Television is one of the principal elements of mass communication in contemporary society. Educators must accept the significance of television in the lives of today's students and learn to exploit the medium more fully in teaching. Students must develop ways of participating with television.

Many years of television viewing have been accumulated by students but the majority of students are unaware of the role T.V. plays in affecting their relationships, in providing them with information and opinions about the world, in moulding their values and aspirations, or in touching them in countless other ways.

It is important that teachers help students to develop an awareness of the role of television in their lives. Opportunities should be provided for students to practice the skills of discrimination and selection. It is essential that students become critical viewers and learn to use their viewing experiences constructively.

Enabling Procedures

Encourage students to examine the purposes for viewing by asking them to keep individual T.V. viewing charts.

1. Have each student keep a personal T.V. viewing diary for two weeks. It should include:

   - names of programs watched
   - times they were seen
   - where and with whom they were viewed
   - person who selected program
   - reason for viewing
   - precis of program content
   - evaluation (good, mediocre, poor and why)
   - total number of viewing hours each day and each week

   At the end of two weeks, each student will evaluate his own diary and be prepared to discuss his viewing patterns and preferences. This should generate much discussion about attitudes, values, and life styles.

2. An extension of the above activity is to have each student do a similar survey for one member of his family. At the end of the week, discuss the results of the two surveys and compile the information into class charts and graphs.

3. Ask some avid T.V. watchers not to watch T.V. for a few days. Give them opportunities to share and discuss their substitute activities.

4. Have students prepare T.V. questionnaires to be completed by people of varying occupations, age levels, educational backgrounds, and areas.

   Some suggestions for the questionnaire are:

   a. What are your favourite programs?
   b. How is T.V. different today from when you started watching it?
   c. Name a program from which you learned something.
   d. Which T.V. character would you like to be? Why?
   e. Do you think the news is presented fairly?
   f. How much television should children watch? State in hours.
   g. How much T.V. do you watch? State in hours.
   h. If you do not watch T.V. for a period of one week, what substitute activities would you do?

5. Have students make a master list of all the programs they have viewed in a given period of time. In a brainstorming session, organize and categorize according to genre (detective, situational comedy, documentary, game show). Discuss the characteristic elements of each genre.
   The following questions may be helpful:

   1. How are the main characters created (through speech, gesture, dress, actions, type of camera shot and angle, etc.)?
   2. In what sense are the characters heroes or non-heroes?

3. Are certain programs trying to promote particular values, life styles, or images?
4. Does television influence our society and the way we behave as individuals, or does it simply reflect society as it exists?

6. Using T.V. guides, focus on the programming for a one-day period. Have students classify programs and tally the number of categories and the time allotted to each category. In discussion, consider the following questions:

   1. Is the balance acceptable to the students?
   2. Is it appropriate for community needs?

7. Another example of something with which students are familiar, but few have thought about, is the volume, the effect, and the reason for commercials on television. Have the students consider the following questions:

   a. How many commercials are seen during a day, week, month, year?
   b. What commercials does the class remember?
   c. Which are the favourite ones? Why?
   d. Which are disliked? Why?
   e. Do commercials actually help sell things? How?
   f. Do students or their parents buy products advertised on television?
   g. Do television commercials fairly represent the products they are trying to sell?
   h. How are one-minute commercials different from short ones?
   i. Does the time of day influence what is being advertised?

SAMPLE UNIT 3 - FILM STUDY

The rationale for involving students in film study is based on the fact that we live in a total information culture which is being increasingly dominated by images, both moving and static.

It is, therefore, imperative that students are provided with opportunities that will enable them to develop habits of perception, analysis, judgement and selectivity. These will help them to process the continuous stream of visual data and become discriminating consumers.

Objectives of Film Study

Film study must aim at training students:

- to see, to observe actively, rather than passively, when viewing a film;
- to discern, discriminate, and make a choice in viewing;
- to reflect the facts of what they have seen in discussion and writing;
- to appreciate and distinguish film as a communication medium, an industry, an entertainment, and an art form;
- to become familiar with film language, its form and structure.

- to become familiar with film history, thus seeing what forces have shaped present-day film;
- to involve themselves in the process of film-making so that they may express their own ideas in film and learn to work in community with others;
- to develop critical and aesthetic standards in film.

The effective use of film in the classroom depends on student awareness of the purpose of the selected film, and a knowledge of some of the filmic language and basic techniques used by the film-maker.

The following outline suggests some aspects of filmic knowledge for study and discussion.

A. The Mini-Film - Commercials

1. Camera techniques
2. Editing - editing styles; how they affect mood; effectiveness
3. Colour
4. Sound
5. Character - non-people characters; people characters
6. Tone
7. Appeal

B. Filmic Language - Visual

1. Framing
2. Placement - e.g., "The Red Balloon"
3. Arrangement - e.g. "Corral"
4. Lighting
5. Colour - e.g., "The Golden Fish"
6. Special visual effects
   a. Telephoto lens
   b. Zoom lens
   c. Slow motion
   d. Speed up
   e. Blurred image
   f. Split screen
   g. Special lenses
      - Distortion
      - Multiple image
      - Kaleidoscope

C. Filmic Language - Sound

1. Types of sound
   a. Commentary
   b. Dialogue - e.g., "Moonbird"
   c. Sound effects - e.g., "The String Bean"
   d. Music
2. The effect of silence
3. Misuses of sound
4. Four effects of sound

D. Filmic Language - Movement

1. Three basic types
   a. Camera
      1. panning
      2. tracking
      3. tilting
      4. eye of camera
         - selective
         - subjective
         - over-the-shoulder
         - roving
         - panoramic
         - out-of-focus
   b. Subject
   c. Background
2. Most skillful and subtle movement: stress editing
   a. Sequence
   b. Recurring images
   c. Contrasting images
3. Methods of transaction
   a. Cut
   b. Dissolve
   c. Fade
   d. Wipe
   e. Other mechanical transitions for passage of time

E. Characters in Film
1. Non-people characters
   a. Places - e.g., "The Golden Fish"
   b. Objects - e.g., "The Red Balloon"
2. People characters
   - specific character of the film actors

F. Filmic Drama

G. Novel and Film

H. Musicals

I. Documentary

1. Case-study technique
2. Interview
   **Use of television documentaries good here.

J. Film Criticism

1. What was the film-maker's purpose?
2. Did he use the filmic language creatively?
3. Was the filmic language expressive?

A four-stage model for viewing and reacting to film is presented by Ruth,

(1977). At each stage, questions are used to guide students in a discussion which emphasizes their responses to the film.

1. The first stage is attending to the visual presentation and identifying what was seen. Questions deal with what happened; e.g., What did you see?

2. The second stage involves "thinking" and interpretation. Questions focus on the interpretation and construction of personal meaning; e.g., What do you think it means? What is your interpretation of what you saw?

3. The third stage involves "feelings." Questions deal with the sharing of responses, clarifying personal reactions and developing understanding about the feelings of others; e.g., What did you feel during the film?

4. The fourth stage deals with "judging." Questions allow for examination of the film in a critical sense; e.g., Did you like it? Why?

When students become familiar with this sequence they need not always begin at the first stage.

Films for Use in the Language Arts

The films listed below are all available free of charge from the National Film Board. Most of the films are less than ten minutes in length and are particularly useful for stimulating discussion and writing activities. The titles also may suggest a variety of other integrating activities, such as the introduction of a thematic unit in arithmetic, social studies, music or art.

Canon (musical round idea)
Hen Hop
Le Merele (folksong)
Mosaic ("op" art)
Neighbours (parable)
La Poulette Grise (lullaby)
Rythmetic (arithmetic)
It's Snow
I Know an Old Lady Who Swallowed a Fly
The Half-Masted Schooner
Doodle Film
A Christmas Fantasy
Ananse's Farm (set in Ghana)
A Child in His Country (fantasy, also useful for social studies)
Boonsville (town planning)

LOOKING AHEAD

COMPUTERS AND COMPUTER AWARENESS IN THE LANGUAGE ARTS

75% of jobs by 1985 will involve computers in some way. (Newsweek, March 9, 1981)

Reasons for Considering Computers

As society makes more extensive use of the computer, so will the schools. One predictive report, produced by a consulting firm in 1969 for the period 1968-2000 (and remarkably accurate to date), suggested that "book libraries for factual information, not for literature, will be obsolete by 1991." (Dorf, 1974, p. 440.) The first such system for home use was being field-tested in Headingly, Manitoba in 1980. Two American commercial information banks, SOURCE and MICRONET, are operating today and are accessible by microcomputer for a small fee ($2.75-$5.00 per home).

The most compelling reason for using computer technology in teaching is, of course, the augmentation and individualization of instruction. The computer may be used for a range of tasks from drill and practice (low-level), to tutorial, to simulation (high-level). Because these tasks require relatively short periods of time on the computer terminal, quite a number of students can be served by one microcomputer or terminal.

Another reason for using the computer is that it can assist with record-keeping, diagnosis and logging the actual amount of time spent "on task."

More and more programs (courseware), useful for language arts instruction, are becoming available commercially, so the teacher and students need only be "literate" in the sense of knowing how computers can be used and what is available to the user. The cost of microcomputers (hardware) has been reduced to the point where they are within reach of most schools (or at least on a sharing basis). Currently, the Pet (Commodore), the TRS-80 (Radio Shack), and the Apple (Apple) are the most common microcomputers in school use.

The effectiveness of using computers in the classroom has been evaluated in various localities for periods of six to ten years (e.g., Sandals, McMillan and Workman, 1980; Droegermueller, 1981; Kindrachuk and Odegard, 1980) with very positive results. Bullock (1981), writing in Education Manitoba, suggested that the utilization of computers and computer programs has as much, if not more, significance for elementary as it does for secondary schools, and that awareness programs need to be part of or integrated with the regular curriculum at both the elementary and secondary levels. The latter was also a recommendation of the Curriculum Policy and Review Council.

Computer Awareness in the Language Arts

A tentative definition of computer awareness, in keeping with the Computer Task Force's definition, has been offered by Brumbaugh (1980-81):

To be computer literate one must be able to define, demonstrate, and/or discuss:

how computers are used;
how computers do their work;
how computers are programmed;
how to use a computer;
how computers affect our society.

To aid the teacher in this endeavour, a range of materials for the teacher and the student would be helpful. A few sources are:

For Students

Ball, M. J. What is a Computer? Boston: Houghton Mifflin, 1972.

Ball, M. J. & Charp, S. Be a Computer Literate. Morristown, N.J.: Creative Computing, 1977.

Braude, M. Larry Learns About Computers. Minneapolis: Denison, 1972.

DeRossi, C. Computers: Tools for Today. Chicago: Children's Press, 1972.

Larsen, S. G. Computers for Kids. Morristown, N.J.: Creative Computing, 1980.

Rice, J. My Friend the Computer. Minneapolis: Denison, 1976.

Srivastana, J. S. Computers. New York: Crowell, 1972.

For Teachers

A. Books

Dwyer, T. and Kaufman, M. A Guided Tour to Computer Programming in Basic. Boston: Houghton Mifflin, 1973.

Kosel, M. and Carlstrom, G. Elementary My Dear Computer. Lauderdale, MN: MECC, 1978.

Papert, S. Mindstorms: Children, Computers and Powerful Ideas. New York: Basic Books, 1980.

Part 1: Introducation to BASIC. Ft. Worth, TX: Tandy/Radio Shack. (Includes teacher's manual, 25 student workbooks, 143 transparencies.)

B. Journals and Sources of Information

Applegram
#101, 2044 W. Third Ave.
Vancouver, B.C. V6J 1L5

Byte
P.O. Box 590
Martinsville, NJ 08836

The Computing Teacher
Computing Center
Eastern Oregon State College
LaGrande, Oregon 97850

Creative Computing
P.O. Box 789-M
Morristown, NJ 07960

ECOO
Education Computer Organization of Ontario
252 Bloor St. W.
Toronto, Ontario M5S 1V6

Interface Age
16704 Marguardt Ave.
Cerritos, CA 90701

Kilobaud
Peterborough, NH 03458

Personal Computers
1050 Commonwealth Ave.
Boston, MA 02215

USERS
Minnesota Education Computer Association
2520 Broadway Drive
St. Paul, MN 55113

80 Microcomputing (for TRS-80 Users)
from: Micro Distributing
409 Queen St. W.
Toronto, Ontario M5S 2A5

C. Software Sources

Instant Software
Peterborough, NH 03458

School Microware
P.O. Box 246
Dresden, Maine 04342

TRS-80 Applications Source Book
Radio Shack
Barrie, Ontario L4M 4W5

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Bullock, S. Computing in Manitoba. Education Manitoba, February 1981, 10-13.

Dorf, R. C. Computers and Man. San Francisco: Boyd & Fraser, 1974, 435-42.

Droegemueller, L. A. Classroom computing: Genesis of a program. 80 Microcomputing, February, 1981, 78-80.

Hawkins, W. J. Infobanks. Popular Science, November, 1980, 106-8.

Kindrachuk, R. M. and Odegard, G. D. Computers in Saskatoon public elementary schools. In Proceedings of the Third Canadian Symposium on Instructional Technology. Vancouver: NRC, 1980, 379-81.

Sandals, L., McMillan, G. and Workman, R. The development of a prototype microcomputer band instructional system for rural and urban schools. In Proceedings of the Third Canadian Symposium on Instructional Technology. Vancouver, B.C.: National Research Council of Canada, 1980, 121-29.

EVALUATION

Evaluation should be carried out informally. Teacher observation and questioning techniques can elicit appropriate information concerning the competencies related to visual comprehension and production. These procedures should always involve the students and form the basis for providing relevant visual communication activities.

OBJECTIVES FOR VISUAL COMMUNICATION

The following list of objectives should be adapted for age/grade in appropriate ways.

1. To be exposed to a variety of media such as those listed in the Introduction to this chapter.

2. To learn to analyze, interpret, and evaluate viewed information.

3. To learn to appreciate and enjoy a variety of media.

4. To understand the relationship among various media, society, and self.

5. To learn to use age-appropriate visual communication skills through:

graphics	films and videotapes
displays	art
lettering	still photography
advertising	overhead projection
cartooning	filmstrips (U-films, etc.)

6. To learn the "shorthand" and symbolic nature of visual communication.

7. To become aware of the basics of colour, line, texture, perspective, lighting, repetition, movement, selective viewing, and other techniques used frequently.

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Handwriting

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INTRODUCTION

The primary purpose of handwriting is to communicate. While handwriting instruction often is not popular, one fact is inescapable: if handwriting is not emphasized, it deteriorates rapidly. At the middle years level, students have mastered the manuscript alphabet and most have been taught the cursive (running script - from Latin scriptura cursiva) system of handwriting.

Since most students will have been introduced to cursive writing, much of the middle years emphasis is on review and practice. In order to overcome the obvious motivational problems, teachers will need to take a fresh look at handwriting, develop some interest in writing systems, and push beyond the "traditional" drill approach. At the upper levels, it is suggested that interest may be created through an introduction to calligraphy and integration with art.

GENERAL OBJECTIVES

The purposes of all writing are to express meaning, to communicate, and to record information. The general objectives for handwriting in the English language arts curriculum are as follows.

1. Recognizing the importance of handwriting:

   - Others judge us by form as well as content.
   - Most school work requires handwriting.
   - Much personal correspondence is through the medium of handwriting.
   - Historically, alphabetic writing was used to record much of early history.

2. Developing a legible form of handwriting:

   - It is a perceptual-motor act (not simply one or the other).
   - Individuality should be respected; although, for teaching purposes, one model may be useful.
   - Different purposes (note-taking, taking a telephone message, writing a letter) may dictate the quality of the handwriting.
   - In cases of extreme perceptual-motor problems, typewriting and alternate grips may be considered.
   - Both manuscript and cursive writing forms are useful when used appropriately.

3. Teaching a knowledge of basic forms of cursive handwriting:

   - where to begin capital letters and how to form them (with some variant forms provided)
   - the forms of small letters
   - various connecting strokes
   - the sizes and spacing of letters and numerals
   - correct grip and hand movement

4. Developing an adequate writing rate for various purposes:

   - Established writing rates indicate that the speed of writing doubles (approximately) during the middle years period.
   - Note-taking may require modified criteria and some abbreviated ways of noting. (Frequently-used terms could be introduced in the content areas.)

5. Helping the student develop self-assessment techniques:

   - Research seems to support the importance of self-evaluation in improving legibility.
   - Most students and/or classes can determine the basic assessment criteria used: slant, spacing, size, alignment, letter quality, the joining of letters, and line quality.
   - Individual goal-setting is enhanced when students are conversant with the criteria of handwriting.

6. Developing an appreciation for various forms of handwriting and lettering:

   - All lettering stems from four basic alphabets: Roman, Gothic, Script, and Old English. A study of historial forms often creates interest in writing.
   - Visual literacy is promoted through the study of various alphabets.
   - The relationship of the "arts" to "language arts" is enhanced.
   - Maps, charts, and posters usually require lettering, and students taking drafting are required to learn special alphabets.
   - Creating interest in calligraphy, the art of fine handwriting, may prompt further development of handwriting ability.

Teachers Should Strive

   - To influence students by example, by planned lessons, and by the establishment and maintenance of standards.
   - To present ways of forming letters.
   - To teach specific new elements in lessons and follow these lessons with meaningful activities.
   - To foster the desire to write well.
   - To encourage self-improvement.
   - To have students use manuscript and cursive writing in all subject areas.
   - To attend to mistakes and carefully correct illegibilities.
   - To check handwriting throughout the day.
   - To attend carefully to students by diagnosing needs and planning corrective work to meet those needs.
   - To apply corrective work to individuals or to small groups.
   - To set aside brief periods for each student to examine self-productions according to a standard (self-analysis).

IMPORTANCE OF HANDWRITING

> Handwriting is for writing. It does not exist to make rows of circles, establish habits of cleanliness, copy epigrammatic statements from the chalkboard, or involve the students in independent activity during reading period. It is not an end in itself. It makes a strong contribution to both spelling and writing (composing). (Graves, 1978, p. 399)

Parents' and teachers' perceptions of handwriting appear to have changed little in the last decade. Sloan and Triplett (1977) replicated a survey by Renaud and Groff (1966) and found about the same percentage of respondents indicating handwriting was as important now as in the past. An overwhelming majority thought both manuscript and cursive writing should be taught in school. The more recent study also supported the belief that handwriting enhances self-image, that special consideration needs to be given to those students having difficulty establishing handedness, and that better home-school communication is needed.

A state-of-the-art paper for a Winnipeg school division recommended: ". . . that each teacher in the system become a conscious teacher of penmanship in all content areas at all grade levels." (Brown, 1977)

This may be a worthwhile goal, especially since Templin (1963), when ranking occupations by the legibility of writing, found elementary and secondary teachers to rank behind bookkeepers (but before physicians and college professors!).

More recent research in handwriting appears to be focussing on its relationship to self-concept (Stoller, 1973), graphotherapy (Stewig, 1973), and graphic space (deAjuriaguerra and Auzias, 1975). This line of pursuit undoubtedly will add to our knowledge of the importance of handwriting to the development of the middle years student.

TEACHING HANDWRITING

Earlier instruction in handwriting often was characterized by undue emphasis on the mechanics of writing. Drills and skills became ends in themselves. Instruction to the whole class, uniformity of style, and the isolation of handwriting were often the patterns.

Traditionally, the teaching of handwriting has put great emphasis on copying and practice. However, one may make a good case for perception preceding production in the development of handwriting. Perhaps the best-known proponent of the perceptual-motor approach is Furner (1970), who recommends verbalization to guide the child in learning the starting points of letters, the direction of strokes, the sizes, and the ending points. The work of Gibson and Levin (1975) and Maccoby (1968) support the concepts of systematic analysis and discrimination.

An ideal method for teaching handwriting would be one which least interferes with self-expression and with other learning, which results in accurate perception, provides for rapid communication, is physiologically realistic, and is amenable to realistic motivation (Froese, 1981).

Transition from Manuscript to Cursive

> The transition to cursive writing should not be dictated by the curriculum guide, the course of study, or the handwriting series. (Logan, Logan and Paterson, 1972, p. 333)

While many language arts textbooks recommend the transition from manuscript to cursive writing be considered late in the second grade or in the third grade, this recommendation is largely a response to tradition rather than educational merit. For example, Otto and Rarick (1969) made a post hoc study of fourth and fifth graders who had made the transition at four different times (first half of grade two; second half of grade two; first half of grade three; second half of grade three) and found differences in their writing ability only when the second and the last transition times were compared.

There appear to be few, if any, physiological reasons to hamper writing --whether manuscript or cursive. The current practice of introducing manuscript writing in the first grade is approximately 50 years old. Primers used in Canada in the 1920s often began with cursive writing and progressed to "print." A 1979 study of children's writing in the province of Manitoba found that a sizeable number of twelfth graders wrote their essays in manuscript form (Manitoba Writing Assessment Program, 1979).

In conclusion, there appear to be few compelling reasons for or against the practice of beginning with manuscript writing and then changing to cursive writing. It appears that individual readiness should be the deciding factor, rather than one fixed transition time.

Integration with Other Language Arts

The relationship of handwriting to spelling is through the larger context of the language arts. Mispronunciation and poor handwriting may lead to spelling errors, and copying words may lead to the learning of some spellings. However, the link between handwriting and spelling has not been directly established (Petty, 1966). Bader (1970) compared the effects of manuscript-cursive combinations on spelling achievement and found no differences in mean spelling gains.

How handwriting and composing are related is not entirely clear either (Graves, 1978). There is research investigating the influence of handwriting quality on teachers' evaluation of written compositions. Huck and Bounds (1972) found that neat writers were biased toward neatly written essays. Depillo (1970) found no differences in creativity due to handwriting. A number of intervening variables account for the relationship of handwriting and composing, and no causative relationship is implied. Obviously, the content and the format may be separated.

Personal Variations

Handwriting is an idiosyncratic process. To the trained observer, a handwriting sample may communicate information about the writer's status, self-concept, artistry, or spatial awareness.

Handwriting may be variously perceived--a fact which weights heavily how it is accepted or rejected by others. At least three dimensions may be identified:

1. the reader's ease of comprehension;
2. the writer's concept of adequacy and personalized form of efficient production;
3. some external aesthetic standard.

If only some of these dimensions are considered, then an inappropriate judgement is likely.

Much of the evaluation of handwriting in schools is based on a comparison to standards proposed by commercial writing systems. Often these standards are arbitrary, not based on sound research, and unrelated to legibility. A stronger case can be made for uniformity in slant, size, and form (Foerster, 1974), rather than for one absolute standard for every student.

The purpose for writing should also be taken into consideration (i.e., taking notes, writing a final draft to be handed in, a graphic display, etc.).

In providing instruction in handwriting, teachers will be required to meet the individual needs of students. In many cases, whole class and large group instruction may be the most efficient way to introduce new work. At other times, lessons may have to be individualized.

Although basic letter formations are followed, students will develop characteristic strokes. Realizing this, and realizing that each student's development is unique, teachers should allow some degree of freedom in personal style.

In summary, when variations in handwriting are considered, at least three guiding principles should be adhered to: (1) the developmental level of the student; (2) uniformity rather than conformity; and (3) the purpose for writing.

Time and Scheduling

Generally, handwriting periods should be designated with a specific class in mind. At the middle levels, grades five to eight, special instruction should take a minimum of about 50-60 minutes per week.

Try to avoid teaching special handwriting lessons after periods of strenuous physical activities. Short daily lessons are preferred to longer, less frequent lessons.

Considerable handwriting instruction will be more an individual than class activity, because routine exercises designed for the whole class will not always prove effective in helping individuals with problems. Consequently, teachers may have to schedule many handwriting periods to provide sufficient time for students to discover, analyze, and correct their individual difficulties. These periods may vary in length from 10-15 minutes. Students whose work is progressing well should be excused at times from these corrective activities. Allow them to work in other subject areas.

Position and Movement

Writing at the Desk:

The teacher should demonstrate periodically and review the following to reinforce good writing habits:

1. The student should sit comfortably erect at her desk with shoulders slightly forward.
2. The student should face the desk squarely.
3. Both feet should be kept flat on the floor.
4. The hips should be kept well back in the seat.
5. The non-writing hand should be used to move the paper up as the student writes down the sheet. This practice will enable the student to write always near the centre of the desk.
6. The forearms should rest on the desk at an angle of 45° to the body.
7. As nearly as possible, the writing hand should be held with the palm down and should rest on the third and fourth fingers.
8. For cursive writing, the sheet of paper should be directly in front of the student and slanted so that it is parallel to the forearm of the writing hand. For manuscript writing, the paper should be placed where it is comfortable for each student. Some authorities suggest a 10° slant to the left. Others suggest the paper should be perpendicular to the desk.

Writing at the Chalkboard:

Chalkboard practice is recommended at all grade levels. The following points are suggested:

1. The chalk should be long enough to be held 2.5 cm from the writing end.
2. The chalk should be held lightly between the thumb and the first two fingers.
3. When writing, the student should keep the palm of his hand facing the chalkboard and make his letters with the rim of the end of the chalk.
4. From time to time, the chalk should be rotated slightly in order to provide a new writing point.
5. The student should stand erect, shoulders square, facing the chalkboard, and far enough away from it to see his written work easily and to practice free arm movement.
6. In order to keep better alignment, the student should write at eye level and move his body from left to right while writing.

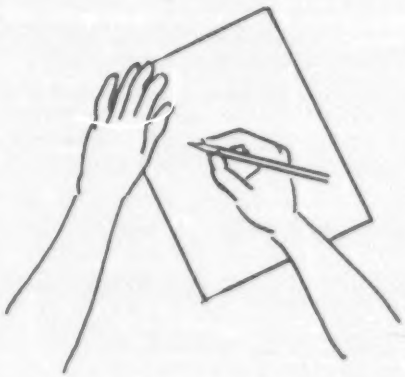
Holding the Pencil or Pen:

From time to time, check that the following points are being observed:

1. The pencil should be held loosely between the thumb and second finger and about 2.5 cm from the point. The left-handed student should hold the pencil somewhat farther away from the point.
2. The writing hand should be kept well below the line of writing.
3. The arm, hand and fingers are involved in the movement of writing. The arm moves forward, the hand glides across the surface and the fingers form the letters.

Right-Handed Grip

Right-Handed Paper Position



Researchers such as Callewaert (1963) have found it is possible to grip the writing instrument another way without impairing speed and legibility. This alternate grip consists of placing the pencil between the middle and index fingers, which grip the pencil along the thumb. The hand and wrist is slanted to the side more than it is in the traditional grip, and produces a more rounded set of letters and a more vertical slant than in the traditional grip.

The Left-Handed Student:

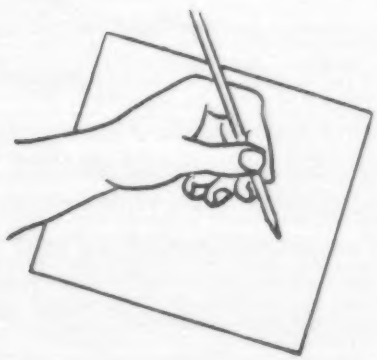
The left-handed student needs special consideration. Teachers must ensure that optimum working conditions are provided for the left-handed writer.

By the fourth or fifth grade, the left-handed student is largely set in his patterns of writing. Changes should be made only if the student is psychologically and emotionally responsive. If the writing is clear and proper, even when done in an unorthodox style, the teacher should not try to make any radical changes.

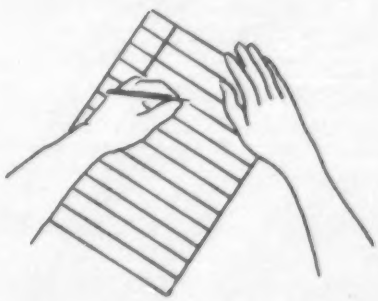
Some guidelines for working with the left-handed student are as follows:

1. The student should hold the pencil or pen 2.5-3.5 cm from the point.
2. The hand should be kept well below the line of writing.
3. In cursive writing, the paper should be slanted to the right. For some students, the paper should be parallel to the forearm; for others, the writing lines may need to be perpendicular to the front of the desk.
4. If possible, the light should come over the right shoulder to avoid the writing hand casting a shadow over the writing paper.
5. For some students, the writing paper should be placed farther to the right of the desk.
6. As they write, students should move the paper frequently with their right hand.
7. The left elbow should be kept close to the body and the left hand below the writing level.
8. The desks should be lower than those used by right-handed students.
9. Encourage left-handed students to write vertically or with a slight slant to the left.
10. Students should receive plenty of practice at writing on the chalkboard before writing on paper. This will encourage students to keep their hands well below the line of writing and will help to prevent a hooked position.
11. If a left-handed student's writing is not satisfactory, it may be improved by:
    - re-teaching manuscript letters;
    - permitting the student to use manuscript letters;
    - allowing the student to write cursive letters with little or no slant; or
    - allowing cursive writing with a moderate backward slant.

Left-handed Grip



Left-Handed Paper Positions



CRITERIA OF LEGIBILITY

To date, there still is no generally accepted definition of legibility (Groff, 1975). However, it is generally conceded that Freeman, in 1915, developed the first scale utilizing five factors of legibility: letter form, uniformity of slant, uniformity of alignment of letters, quality of line, and spacing between letters and words. (Later, he revised his rating system to use "general legibility" only.)

Quant (1946) found alignment and weight of line not significantly related to legibility, but found letter formation to be the most important single factor. Horton (1970) found that six letters (h, i, k, p, z, r) accounted for 30% of illegibilities in the sixth-graders studied. Harris and Herrick (1963) found a 0.55 rank order correlation between legibility and time (i.e., the faster one writes, the less legible it becomes).

In summary, reasonably good evidence exists to support the consideration of letter formation, size, and appropriate rate. One could consider joining and spacing to be related to letter formation within words; e.g., ow, br, rn, etc. Slant and alignment are not closely related to legibility, but uniformity of slant and alignment add to the aesthetic effect of handwriting.

Letter Formation

To capitalize on the perceptual-motor nature of handwriting, it is probably best to group the letters by characteristics, such as ascending-descending, curved-straight, orientation, those requiring change in direction, etc.

A second way to address the problem of letter formation is to study the most frequent sources of illegibilities. Donoghue (1979) suggests the following 18 letters and numerals which account for 50% of illegibilities in traditional cursive writing:

a like o
a like u
a like ci
b like li
d like cl
e closed
h like li
i like e with no dot
m like w
n like u
o like a
r like i
r like n
t like l
t with cross above
5 like 3
6 like 0
7 like 9

Joining

Useful stokes to consider are the undercurve, the overcurve, the downcurve, the checkstroke, and combinations of these strokes.

Examples:
(a) Undercurve - h to i, p to h
(b) Overcurve - y to a, g to y
(c) Under to over - r to n, a to y
(d) Over to under - g to l, g to h

(e) Checkstroke to under - o to w, b to r, w to i
(f) Checkstroke to overcurve - o to a, b to o
(g) Downcurve - o, a (started at the top)

Size

Traditionally, capital letters and ascenders were 3/4 line tall, small letters were 1/4 line tall, numerals 1/3, and descenders 1/2 space below the line. These sizes seem unnecessarily restrictive and have little basis in research.

It is recommended that wide-ruled paper only be used, and the proportions be maintained (e.g., small letters are one unit, capitals are three units,etc.).

Rate

The early research on writing rates often was based on memorized passages. Groff (1975) believes that normal writing proceeds at a slower pace. Expressed in letters per minute, Groff suggests the following criteria as guidelines:

Grade 4	Grade 5	Grade 6
35	41	50

Teachers should ensure that a comfortable and legible hand takes precedence over rate at all times.

Slant

Traditionally, a slant of 60-70° was recommended. However, research does not appear to support the notion that the degree of slant is an important factor. It is recommended that consistency in slant be stressed over the amount.

Alignment

While every attempt is made to place all letters on a real baseline, often it needs to be imagined (when lines are not available). Again, consistency is preferred rather than absolute placement.

List of Handwriting Criteria

1. Speed

   - Noble's Handwriting Scale, 1965.
   - Patrick Groff, "New Speeds in Handwriting," Elementary English, Vol. 38, 1961, p. 564.

2. Legibility is based on an average quality of handwriting for a grade level.

Freeman's Zaner - Bloser Evaluation Scale.
Ayre's Handwriting Scale by Noble and Noble, Publishers.
West's Handwriting Scale by Palmer Company, 1951.
Noble's Handwriting Scale by Noble and Noble, Publishers.

METHODOLOGY AND FORMS

The basic difference between manuscript and cursive writing is the lateral sliding of the hand while writing. Spacing between letters is controlled by the slant and connecting strokes. All letters are comprised of basic strokes: overcurves, undercurves, downcurves, checkstrokes, and combinations of these.

A number of commercial handwriting programs are available and may be used with discretion, especially in the planning of individual lessons. It is advisable to use the same basic alphabet within a school or school division; however, that alphabet should not necessarily be dictated by the commercial materials available. As has been pointed out, many of the practices are a result of convention rather than proven method. Language arts teachers should decide which alphabet (and its variations) to use as a model in classrooms. One model has been included as an example only; it is deliberately not taken from a commercial system.

Small Letters

Variations in small letters are minor. As suggested previously, they should be grouped for similarity to enhance perceptual-motor learning. It is essential for teachers to demonstrate where letters begin and end, since that often causes confusion. An overhead projector is an excellent way to demonstrate letter formation, since the teacher does not block the writing and the writing may be done in a comfortable size.

Capital Letters and Numerals

There is considerably more variation in the forms of capital letters than those of small letters. In general, it is probably best to favour the simplification of letters and to group similar letters for teaching purposes. Obviously, variations are possible.

Since students will have been introduced to various alphabets, a reasonable amount of variation should be accepted. However, it is essential to emphasize where letters begin and end. It may be useful to mark the beginning with an arrow and the end with an x when demonstrating the various forms.

As in all teaching, it is important to put the writing activity into meaningful context. While it is useful to isolate letters or groups of letters for teaching purposes, the ultimate test is to see that what has been taught is applied to normal writing situations. It is recommended that writing periods always end with a meaningful writing activity--a final draft of a composition, a letter, spelling words, etc.

SAMPLE LOWER CASE ALPHABET

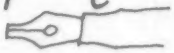
MANUSCRIPT

abcdefghijklmnopqrstuvwxyz

CURSIVE

abcdefghijklmnopqrstuvwxyz/rz

96

SIMPLE ITALIC 

abcdefghijklmnopqrstuvwxyz/z

FORMAL ITALIC

abcdefghijklmnopqrstuvwxyz

BLOCK CAPITALS

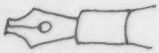
A B C D E F G H I J K L M N O P Q R

S T U V W X Y Z

CURSIVE CAPITALS

A B C D E F G H

I J K L M N O P Q R S T U V W X Y Z

SIMPLE ITALIC 

A B C D E F G H I J K L M N O

P Q R S T U V W X Y Z

SWASH CAPITALS

A B C D

E F G H I J K L M N O P Q R S T U V

W X Y Z

SAMPLE UPPER CASE ALPHABET

Calligraphy

Because of the perceptual-motor nature of handwriting, in the middle school years it is useful to consider the historical origins of our alphabets and the variations within and across alphabets. A brief introduction to calligraphy, the art of fine handwriting, may be useful in creating interest (Diaco, 1971; Vandervoot, 1970). A number of fine calligraphers often are quite willing to demonstrate their talents and could be useful resources for the teacher. The art teacher could be involved if she has had some training in calligraphy. (For samples of calligraphic writing, see divider pages for Spelling and Composing Chapters.)

As in traditional handwriting, there are many forms available; however, the Italic alphabets are generally recommended. It should be noted that special pens with flat-ended nibs are required. These are either fountain pens with special nibs (several brands are available), "Speed-ball" pens, or flat-tipped calligraphy pens.

The following suggestions may be useful for teaching purposes:

1. Teach the small letters first; group them according to similarity in strokes.
2. Teach block capital letters and allow students to experiment with embellishments.
3. Teach connecting strokes (ligatures) where they apply (a,c,d,f,i,k,l,m,n, s,t,u). Not all letters require connecting strokes.
4. The size of the letters is regulated by the width of the nib (e.g., 5 width for small letters, 7 for capitals). Begin with a reasonably wide nib.
5. Use calligraphy paper to help the student with size and slant. (It has guidelines for size and slant.)

Resource Books for Introduction to Calligraphy

Anderson, D. The Art of Written Forms: Theory and Practice of Calligraphy. New York: Holt, Rinehart and Winston, 1967.

Benson, J. The First Writing Book. New York: Yale University Press, 1954.

Cataldo, J. Lettering: A Guide for Teachers. Worcester, MA: David Publishers, 1968.

D'Angelo, K. Developing legibility and uniqueness in handwriting with calligraphy. Language Arts, 1982, 59, 23-27.

Eager, F. Italic Handwriting for Young People. London: Collier Macmillan, 1978.

Fairbank, A. A Handwriting Manual. London: Faber, 1976.

Gourdie, T. Calligraphy for Beginners. New York: Pentalic Press, 1981.

Reynolds, L. Italic Calligraphy and Handwriting Exercises and Text. New York: Pentalic Press, 1969.

Studley, V. Left-Handed Calligraphy. Toronto: Van Nostrand, 1979.

Italic Letter Sizes

aby ABY Angle

Pen Angle for Italic

letter slant 5-10° off perpendicular

Connecting Letters

1. Usually not joined *beghopqrxyz*
2. Seldom joined *cfst*
3. Sometimes joined *adijklmnu*

Italic Writing Tools

Pens — Osmiroid, Sheaffer, Speedball

Felt markers — Sanford, Design

Pencils — Sketching pencil

GUIDELINES FOR CALLIGRAPHIC WRITING

ENABLING PROCEDURES

The following activities for handwriting practice should be adapted to various levels and individual needs:

- associate words with letters
- label objects
- develop charts and graphs
- make cards for special events, holidays and special occasions
- create captions for pictures and cartoons
- write letters to a sick classmate, a pen pal, or an author
- write autobiographies to accompany a self-portrait
- write thank-you notes
- record summaries of science experiments
- write reports of weather and community problems
- keep records
- plan and write a class newspaper
- write directions to a game, an activity, or a field experience
- design a banner, a billboard, or an advertisement
- practice handwriting to music or to counting (write in the air)
- practice writing with different types of pens (fountain pen, ball-point, felt)
- label diagrams and maps
- collect autographs and use autograph books
- experiment with coloured inks
- experiment with nib (speed-ball) and brush lettering
- invite artists, designers, architects and other professionals to talk about lettering

EVALUATION

In order for evaluation to be valid, it must be based on stated objectives. The overriding objective of handwriting instruction is to produce legible writing. Other, more specific, objectives may be found under the appropriate heading.

An international study (Addy and Wylie, 1973) found that in 70% of all schools, handwriting was graded, and the grading was based on teacher observation rather than standardized scales (i.e., Freeman Scale, West Scale, Ayres Scale). Most schools treated handwriting as a subject.

It is suggested that evaluation take two forms: teacher evaluation and student evaluation.

Teacher Evaluation

To overcome some of the limitations of handwriting scales, it is recommended each teacher or group of teachers produce their own handwriting assessment scales. The procedure is simple. The teacher collects many samples of spontaneous handwriting and sorts them into several categories (e.g., EXCELLENT, VERY GOOD, FAIR, POOR). From each category, one or two representative samples are mounted as the models to be used for comparison.

A more elaborate system would require the teacher to assign values (e.g., 1-5) for each factor considered (slant, size, letter formation, alignment, etc.). A total score may be used to compare various writing samples, either for one student or among students.

Student Evaluation

The procedure under Teacher Evaluation may be followed by the student, except the student rates her own sample. This should be done each semester (or cycle).

If specific criteria are used, the student can set her own goal for the following term. This type of assessment is "diagnostic" and useful to the student; it is based on realistic local standards, and allows for individuality.

If a grade is required, the teacher's and the student's evaluations could be combined. Assessment should be based on some combination of handwriting samples from assignments and examples of "best" handwriting.

SPECIFIC HANDWRITING OBJECTIVES

The content for many of these objectives should be drawn from other sections: reading, writing, listening. Where standards are given, they should be used as guidelines.

Grade 5 Ages 10+

1. Meet acceptable standards of speed and legibility in handwriting.
2. Work on rhythm and freedom of movement.
3. Continue to work on wide-ruled paper.
4. Use pens, good quality ballpoints.
5. Stimulate and maintain an interest in writing.
6. Write friendly letters in cursive.
7. Write notes from books (See also section on note-taking in Reading Chapter.)
8. Maintain manuscript writing for various purposes.
9. Attempt cursive writing on stationery with or without guidelines.
10. Apply manuscript and cursive writing to all areas: reports, poetry, stories, maps, diagrams, labels, notes, notices, displays.
11. Consider alternate methods of holding a pen for those having difficulties.

Grade 6 Ages 11+

1. Continue work begun in grade five and pay special attention to technique.
2. Continue to work towards automatic rhythm and free movement in cursive writing.
3. Emphasize legible business writing: business letters, business forms (review block letters).

4. Work on personalized signatures (autograph books).
5. Consider optional letter forms.
6. Work on alignment of words and sentences.
7. Proofread and re-write many first drafts. (See also the Composing and Writing Chapter.)
8. Meet acceptable standards of speed and legibility in handwriting.
9. Continue to work on wide-ruled paper.

Grade 7 Ages 12+

1. Continue work begun in grade six, but give special attention to technique and the development of a personal style.
2. Place emphasis on writing in meaningful situations so students will feel a need for achievement and will try to attain a reasonable standard.
3. Emphasize legibility, rapidity, uniformity, and ease.
4. Stress practical business penmanship, business forms, and signatures.
5. Do more work on optional forms of writing and introduce art forms: calligraphy, italic script, and other forms of lettering.
6. Study and display lettering used by artists, designers, architects and other professionals.
7. Take notes from oral presentations. (See Listening Chapter.)
8. Meet acceptable standards of speed and legibility in handwriting.

Grade 8 Ages 13+

1. Continue work begun in grade seven but students should progress toward an adult rate and rhythm.
2. Continue to work on personal style, legibility and ease.
3. Study and practice writing some of the graphic and commercial forms used in newspapers, magazines, cards, signs, billboards, and films.
4. Provide for self-evaluation of written work. Use tests, scales, evaluation sheets, check lists, and classroom samples.
5. Relate handwriting instruction to writing experiences in all subject areas.
6. Meet acceptable standards of speed and legibility in handwriting.
7. Study the historical progression of handwriting as well as other alphabets (relate to social studies).

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Reading and Literature

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INTRODUCTION

Reading is a communication process which requires:

- an understanding of language and the visual symbols which represent language in print (decoding skills);
- an understanding of how ideas are organized (thinking skills);
- an understanding of the physical, social and imaginary world (experience).

The reader's task is to apply these skills to the printed page so that the writer's ideas will become part of the reader's experience. This must be accomplished at a rate which will allow reading to become an enjoyable activity as well as an efficient learning tool.

TEACHING GOALS

The major instructional goal of the reading program is to get the students reading, and to keep them reading as wide a range of material (literature) as possible. The well-organized reading program will provide students with many opportunities to apply and develop their:

- language skills;
- thinking (organizational) skills;
- experience (including vicarious experience through literature);
- fluency and efficiency skills.

Teachers are directed to the reading objectives at the end of this chapter, which include specific skills related to each of these general areas. However, these objectives are provided as guidance for the teacher, and <u>not</u> as a prescription for the learner. Actual instruction should focus on diagnosed needs, and <u>not</u> on a pre-determined list of skills.

PRINCIPLES OF READING

Sound teaching practices are necessarily based on sound underlying principles. The following sixteen principles form the basis of this program (Froese, 1981).

1. De-emphasize decoding; emphasize comprehension.

   During the middle years, stress should be placed on efficient and functional silent reading. Most decoding skills have been mastered, and a continuation of such an emphasis does not result necessarily in improved comprehension. A Manitoba study concluded that high grade-scores in word study skills for each of the grades (grades one to thirteen) did not produce a corresponding high grade-score in "paragraph meaning" or "word meaning" (Halamandaris, 1971). "Reading" is considered here as a process of discovering meaning from print. Meaning comes from

an interaction of experience, language competence, and information from the visual display. Efficient reading is getting maximum information from minimum visual cues.

2. A total reading program is differentiated.

Since instruction must be geared to the student's needs, a range of subprograms must be considered within a school (Smith, Otto and Hansen, 1978). Allowances should be made for a variety of exceptional learners--whether gifted, slow, or with dialect or language barriers.

3. Three kinds of cue systems operate in reading to cue meaning.

The grapho-phonic cue systems operate in the recognition of words and consist of letter-sound relationships, configuration, affixes, roots, spelling patterns, and sight words.

Another set of cues is contained in language as it flows in speaking or writing. This is syntax or grammar. This cue system consists of patterns of words, inflection, function words, intonation, context, and redundancy.

The third cue system resides within the learner and often is known as the semantic-associetal system. It allows the reader to bring his experience and knowledge of how language works to the reading task by reconstructing the author's intended meaning. (Smith, Goodman and Meredith, 1976).

These three cueing systems are at work in tandem but one can compensate for the other. That is, minimal visual information may be compensated by the contextual knowledge and vice versa. The proficient reader uses a minimum of visual information and a maximum of experiential and language knowledge.

4. Talk less "about" reading; do more reading.

Reading improves through reading (Smith, 1973). The goal of reading instruction is not to read basal readers, but to read a variety of materials (typically ungraded) for pleasure and learning purposes. Reading efficiency is developed through much reading of understandable and predictable print. Consequently, time should be scheduled for both leisure reading (i.e., sustained silent reading and similar techniques) and for work-type reading (to practice various techniques and to gather information).

5. Vicarious experiences and concept building should be fostered.

The reading program is intended to accomplish more than to teach the process of reading; it also is aimed to extend students' experiences, to familiarize them with literature, and to create interest in our language and its use for communication purposes. Every opportunity should be taken to capitalize on reading experiences as a means of clarifying and extending the concepts under discussion, and to relate them to other concepts (Pearson and Johnson, 1978; Henry, 1974).

6. The middle years are a transition time from controlled (i.e., basal readers) to uncontrolled reading materials (in terms of concepts and readability).

The student is moving towards independence in reading and needs to be confident in his approach to any type of reading material. It is a move beyond the textbook and beyond controlled vocabulary, sentence structure and organization. Practice in using a variety of non-fiction, factual reference materials, and the media (Platt, 1975; Houk and Bogart, 1974) is essential. This is a time to develop life-long reading abilities: ability to select appropriate material, ability to locate sources, ability to initiate and self-direct learning through reading.

7. The teacher should "model" reading.

At every level, the teacher is encouraged to read orally to students, particularly material that is intended for oral reading, whether it be poetry, drama, fiction, or non-fiction.

The teacher must be seen as a user of books, references, and dictionaries (i.e., avoid the look-it-up syndrome--be an example).

In addition, the teacher must be seen reading silently for enjoyment, especially during sustained silent reading.

8. Oral reading must be purposeful.

Oral reading has a place at all grade levels but should not be abused (Zintz, 1975). Oral reading may involve the student or the teacher reading orally. All oral reading should be preceded by silent reading and preparation. Among the recommended uses of oral reading are: to share information, to entertain, to present material, to report, to give direction, to prove a point. Another purpose is to allow the teacher to evaluate oral reading; however, for evaluation purposes the teacher should keep a checklist on anecdotal records.

Some emphasis should be placed on teaching oral reading, not simply requiring it. A checklist, including items such as enunciation, phrasing, use of punctuation marks, distracting mannerisms, posture, sensitivity to audience, intonation, and rate, should be used with a tape recorded reading of the student. At the middle years level, considerable opportunity for self-evaluation is recommended.

Minimum reading rate criteria (words per minute) have been suggested by McCracken (1967):

Grade	Oral Rates	Silent Rates
4	120	150
5	120	170
6	150	245
7+	150	300

9. Grouping procedures improve teacher efficiency.

A variety of grouping procedures, such as interest grouping, specific needs grouping, ability grouping, and centres, should be used (Musgrave, 1975). Individualization may be achieved through individual prescription, contracts, and self-selection of materials. In addition, peer tutoring should be seriously considered as well as other tutoring approaches (volunteer parents, aides, etc.).

As a rule, the more specific to the task, the more effective grouping becomes (Findley and Bryan, 1971).

Classroom procedures must give the student opportunities to exercise independence and to become more responsible for her own learning and self-motivation. Some record-keeping should be the student's responsibility.

10. Reading should be integrated with writing, listening, and speaking.

It has been shown unequivocally (Loban, 1976) that there is a close relationship of the language arts--speaking, listening, writing and reading--from kindergarten through grade twelve. This means adequate early language development (primarily through listening and speaking) contributes rather directly to later language development in the form of writing and reading (while maintaining a superiority in listening and speaking).

Well-developed oral language is as complex structurally as most written material for any given age level, and hence, language-experience methods are not restrictive as is often stated (Braun and Froese, 1977).

It is essential that small-group work (group talk, brainstorming, role playing, etc.) be planned to provide adequate development of language comprehension through realistic communication experiences. Since speaking/listening/writing/reading can be considered complementary activities, they should not be isolated but integrated whenever possible (Moffett and Wagner, 1976). Integration makes possible many activities which would not be possible if they were planned separately.

11. Opportunity for "topic talk" should be planned at all levels.

Topic talk, show-and-tell, and sharing time are opportunities to practice language arts skills based on prior reading. It is recommended that periods of sustained silent reading be followed by an opportunity to share, at least on a weekly basis. Procedures for book-sharing have been developed by Hunt (1967) and Moffett and Wagner (1976) for all ages and for students who have read different books. Aspects such as values gained, appropriateness, and appreciation are suitable for discussion regardless of content.

Oral reporting also may be considered a natural outgrowth of information reading (a way of building language skills while studying content).

12. For instructional purposes, materials should be matched to the reader.

Perhaps one of the most important teacher functions is to ensure that required reading materials are at the student's instructional level. Materials must not present insurmountable difficulties in word recognition or comprehension, yet must be a challenge (which may necessitate teacher assistance).

The instructional level criteria differ somewhat for the various grade levels (Powell, 1971):

Grade	Uncorrected Errors per 100 Words Read	Comprehension Accuracy Percentage
3, 4 & 5	2 - 7	70 - 89
6+	2 - 5	70 - 89

13. Reading competence and self-concept are closely related.

There is some evidence to suggest the existence of a self-concept subrole, which may be labelled "reading self-concept" (Quandt, 1973). Since the ability to read is so crucial to all subject areas, failure in reading is doubly traumatic.

Much can be done by the teacher to enhance the student's perception of his value and ability. First, it becomes imperative to assess the student's instructional level (to avoid frustration). Second, grouping must not always be by general ability since that invariably condemns the student to one group. Third, comparisons must be made with the student's own previous work rather than solely with others in the class. Fourth, the teacher can use a variety of positive reinforcements to assist the student to develop competence. This may be accomplished by using verbal praise, by giving positive attention and non-verbal attention (smile, pat, etc.), by the expression of positive expectancies, and by written comments (preferably personalized by using the student's name). Fifth, the teacher may use the student's interests to select reading material. Last, the teacher can plan successful experiences and convey an expectancy of success (Purkey, 1970).

14. When possible, "skills" teaching should be based on diagnosis.

Not all students need to be taught all the skills contained in skills lists (Veatch, 1968) or in basal readers. The teacher will save much class time by using pretests, observation, or diagnostic tests to isolate those who do not have a particular skill and to allow those who have mastered the skill to go on to other reading.

Published programs must not dictate which skills will be taught, but instead, should be used to teach the skills diagnosed by the teacher as necessary and those considered appropriate for a particular student.

15. Purpose determines rate.

    Reading is successful when one's purpose is achieved. Scanning, skimming, and speed reading are appropriate reading procedures when the predetermined purpose for reading is satisfied. The reading rates cited in #8 are relevant to basal type reading.

16. Thinking is the centre of all reading activity.

    It is the teacher's attitude towards reading as a thinking process, and the teacher's knowledge of techniques for developing thinking skills, that make the difference in the classroom (Stauffer, 1975). The teacher must understand the process of reading (see #3) and the process of thinking at various levels of mental development (i.e., Piagetian stages of development, etc.).

    Thinking processes, such as categorizing, classifying, seriating, judging, discriminating, recognizing and others, are basic to all reading "skills." Most items on "skills lists" (including those in this curriculum guide) are names for exercises constructed by the teacher; they are rarely "skills" in the psychological sense.

    The teacher will see readily that if thinking processes are the focus of attention, then many of the "reading skills" will be subsumed. For example, "classifying" is common to answering exercises which involve cause-effect, open-closed syllables, fact-opinion, etc. Making thinking processes the centre of teaching is a way of integrating and reducing the total number of lessons necessary.

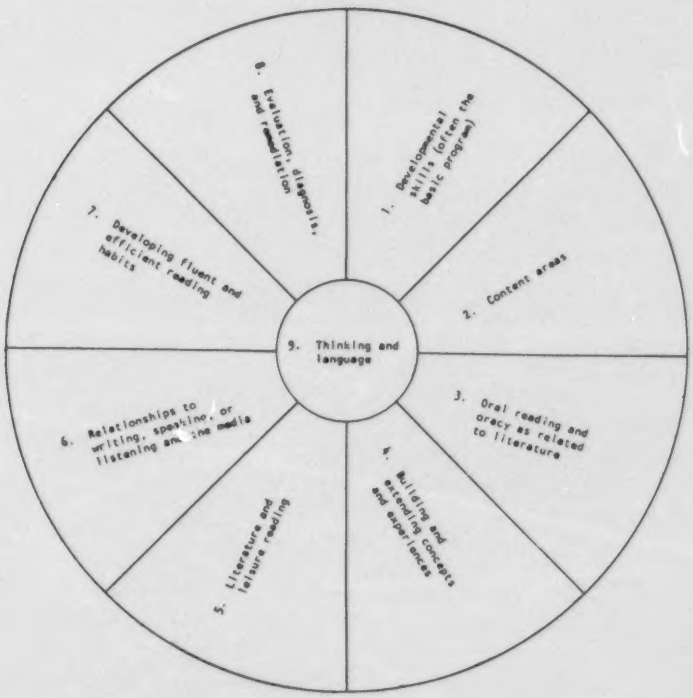
THE READING PROGRAM

The reading program for the middle years is a many-faceted one. Essentially, it should incorporate the foundational learning of the early years, refine and extend it, and chart out new areas of importance to the ten to thirteen-year-old student.

It is particularly important that the program of study reflects an understanding of the cognitive, physical, social, emotional, and moral development of the "middle year" student. From a psychological perspective, the middle years often are equated with the pre- and early-adolescent period, a period of transition from childhood to adolescence. The publication Education in the Middle Years (Manitoba Department of Education, March 1977) is recommended for those wishing further information about this period.

Program Components

The diagram below summarizes the components of the reading program for the middle years. It should be noted that the size of each segment is not intended to represent the proportion of time spent on the component, but rather to provide an overview of the parts needing consideration within the program.


1. Developmental skills (often the basic program)
2. Content areas
3. Oral reading and oracy as related to literature
4. Building and extending concepts and experiences
5. Literature and leisure reading
6. Relationships to writing, speaking, or listening and the media
7. Developing fluent and efficient reading habits
8. Evaluation, diagnosis, and remediation
9. Thinking and language

Each of these nine components is addressed for the typical grade levels which encompass the middle years. Skills, enabling procedures and evaluation techniques are presented to assist the teacher in planning and adapting the program to individual needs.

TEACHING FOCUS OR OBJECTIVES

> We don't achieve literacy and then give children literature; we achieve literacy through literature. (C. S. Huck, 1979, p. 25)

The circular diagram puts reading "skills" teaching into the perspective of a total reading program. Emphasis on vocabulary, word attack, comprehension, studying, and oral/silent reading constitutes only a part of the total reading program. The sixteen Principles of Reading elaborate on a total reading program. The basal reader does not constitute the total reading program; it addresses basically the "skills" aspects. Some basal programs go beyond.

In this curriculum guide, the teaching objectives or "skills" are included in order to guide both the teacher using a basal series and the teacher using other approaches.

Teachers Not Using Basals

Teachers not relying entirely on basal series, or those not using basal series at all, will find the graded lists of objectives at the end of this chapter useful in planning, organizing, and evaluating their reading programs. Often, the objectives may be integrated with other speaking, listening, or writing objectives. This approach is encouraged since it is the only approach which will allow the meeting of all the objectives listed in this guide.

The teacher should find the various program components in the circular diagram and the Principles of Reading most helpful in planning a program.

Teachers Using Basals

Teachers using one or several basal series may use the objectives listed at the end of this chapter to evaluate which parts of the series will be used. A basal series must not determine the objectives. If it does not meet the required objectives, it should not be used; or, only suitable parts should be used. When using so-called "integrated" series, the objectives in other sections of this guide must be checked (e.g., Composing, Spelling, Oral Language, Listening, etc.).

The teacher must be cautioned again not to interpret the basal series as the total reading program--it never can be. While the basal series may cover many of the objectives listed, it cannot meet all. A rule of thumb would be to consider it the "skills" part. The remaining necessary aspects of a total reading program are elaborated in this chapter and in the circular diagram.

General Organization

The strategies and activities outlined in the following sections are presented as suggestions from which the teacher might choose. While it is expected that all students will participate in a range of activities for the purpose of developing their skills, as related to the nine program components and the four teaching goals, no student or group of students will undertake all of the suggested activities. Strategies and activities are selected or designed by the teacher to meet the needs and interests of a particular group of students. However, all reading programs should contain the following stages.

Pre-Reading Stage:

The purpose of this stage is to assist the student in preparing for the actual reading, by focussing attention on:

- the scope of the content;
- the type of writing;
- the level of language;
- the organizational pattern;

- the reader's experience as it relates to the content and language;
- the reading purpose and rate.

This stage should serve to narrow the gap between the student's skills and the reading task.

Reading Stage:

This stage is the focal point of every reading program. It is here where the reader must align all of his/her language skills and experience with the language skills and ideas of the writer. Through careful observation of each student's performance, the teacher should be able to adjust the task to the individual's skills and to plan activities for skill development.

Post-Reading Stage:

This stage will encompass a number of activities. However, each specific activity should:

- lead into the pre-reading activities of the next reading task;
- represent some form of response to the reading task;
- assist in the consolidation and development of skills and experience;
- provide diagnostic information;
- integrate reading with other language and learning activiites.

READING STRATEGIES IN THE CONTENT AREAS

Traditionally, reading objectives have been taught through basal programs because many of them purport to organize the objectives in a controlled, sequential manner for the teacher. However, reading objectives can be taught through content area reading materials. It is important that the reading objectives be taught in the context of content areas and not in isolation.

Students must be taught the specific skills and strategies which will enable them to learn the various materials presented in the content areas. This does not mean the departmentalized teachers in the traditional junior high school must teach a second "reading course." Rather, they must incorporate the teaching of those objectives and strategies that are needed to read or study specific content materials.

The following general reading objectives and strategies should be considered in conjunction with the course content. Each is treated separately on the following pages.

I. Entry Levels of Students and Readability of Texts
II. Readiness of Students
III. Specialized Vocabulary
IV. Reading with Purpose and Efficiency
V. Analyzing and Synthesizing for Comprehension

There is no conflict between the teaching of subject matter (content) and reading if one views reading as a means, not an end; a process, not a

product. Reading is one of the processes through which the content and ideas of a subject matter area often are learned.

I. ENTRY LEVELS OF STUDENTS AND READABILITY OF TEXTS

It is important that teachers be aware of the entry levels of students when selecting materials and texts. However, if the texts and materials are already selected for the teacher, then the emphasis must be placed on matching the students' abilities and needs to them.

A. Inventories

Jewett (1965) suggests the best time to start teaching students how to use a textbook at any grade level is the day when it is distributed, when student interest is high. However, prior to teaching the basic parts of the textbook and their functions, Robinson (1975) suggests giving a textbook inventory to the entire group of students on the first day of class. With an inventory, a teacher surveys the student's strengths and weaknesses in using the important study and reading strategies considered essential in a particular content area. The inventory asks students to locate specific information and to answer questions about content and format. These inventories may be used with any supplemental book, reference book, periodical article, chapter in a book, or a passage from any one of these materials.

Make students aware that an inventory is not a test, but rather an exercise to find out how well they can "deal with" their text. The results will indicate their areas of strengths and weaknesses in using their texts.

Robinson's book, Teaching Reading and Study Strategies: The Content Area (p. 21-23), provides illustrations of group textbook inventories. Each of the inventories stresses locating information, interpretation of maps, graphs, pictures, vocabulary (usually in context), and study reading skills.

Following is an example of the types of questions and points to be stressed in a group inventory.

Locating Information:

Table of Contents	- How many chapters are covered in your text?
	- On what page does the chapter on _____ begin?
Index	- On which pages will you find information on _____?
	- Is the topic of _____ covered in this text?
Paragraph Headings	- In this chapter, will you read about _____?
Details	- Who was _____?
	- Where is _____?
	- What was _____?
	- When did _____ take place?
	- How did _____ cause _____?
Inferences	- What is meant by _____?
	- Why do you think _____ resulted from _____?

Maps, Graphs, Pictures:

Refer to the graph on page _____.
- How many people were _____ in _____?
- How many times has _____ increased in _____?

Refer to the map on page _____.
- What percentage of the population lives in the _____ region?
- What is the major industry in the southern part of _____?

Vocabulary in Context:

Turn to page _____. Find the paragraph that begins _____.
- Write a definition for _____, _____, _____.
- Write a synonym for _____, _____, _____.

Study Reading:

In this section the students are directed to:
- read a number of pages and make notes;
- close the text;
- answer a number of questions using only the notes as reference. The questions are given out after the reading and are on a separate sheet.

If, after giving the group inventory, teachers find that the students have certain weaknesses, during the first week of school several periods should be devoted to teaching the basic parts of the textbook and how to use them effectively and efficiently: 1. Table of Contents; 2. Index; 3. Title and Copyright Pages; 4. Glossary; 5. Appendix; 6. Lists of Suggested Readings; 7. Bibliographies and Answer Keys, if any; 8. Maps; 9. Tables and Graphs; 10. Textbook format (i.e., headings and subheadings, chapter outlines, introductory and summarizing paragraphs, study questions).

Jewett (1965, p. 33) suggests that "a knowledge of the parts of the textbooks and the habit of using these parts will help the student to: (1) work more rapidly and efficiently; (2) prepare assignments more thoroughly; (3) read with a purpose; (4) see relationships among ideas and facts; (5) arrive at generalizations through the inductive processes; (6) extend his vocabulary; (7) read critically; (8) read with discrimination and appreciation; (9) review key ideas, facts, and principles to reinforce learning; and (10) study and learn independently."

B. Readability Level

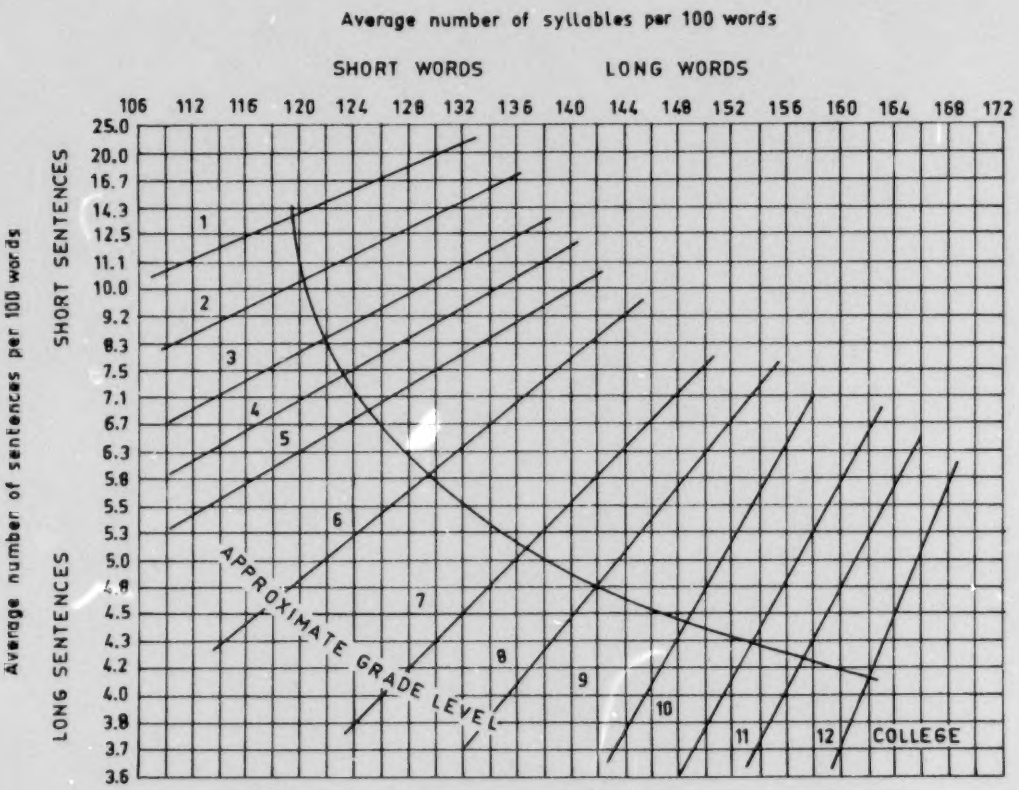
An important factor determining the suitability of content area materials for the student is the "readability level" of the text. There are several methods or formulae for determining readability and some have been around for many years: Dale-Chall, Flesch, Botel, SRA, Fry. Some of the formulae are rather time-consuming to use; therefore, they are not used as often as they could be. The easiest formula for the classroom teacher to use is the Fry. Using this, one is able to assign a rough grade-level equivalent to books, based on the variables of sentence length and vocabulary complexity. This formula is applied to books without involving the students and is "probably within grade-level," according to Fry.

The problem of validity of the readability level of any textbook is difficult, as there are no rigorous standards of just what constitutes a seventh-grade difficulty as opposed to an eighth-grade difficulty. The readability grade levels assigned to textbooks, according to Fry, seem to be based on a sort of loose arrangement between publishers and educators, experience, and a little on standardized data.

Directions for using the Fry formula as well as a copy of his readability graph follow. (From Fry, Edward. "Readability Graph," Appendix, Journal of Reading, April 1968, pp. 575-78).

GRAPH FOR ESTIMATING READABILITY

by Edward Fry, Rutgers University Reading Centre, New Jersey



Directions for Using the Readability Graph

1. Select three one-hundred-word passages from near the beginning, middle, and end of the book. Skip all proper nouns.

2. Count the total number of sentences in each hundred-word passage (estimating to nearest tenth of a sentence). Average these three numbers.

3. Count the total number of syllables in each hundred-word sample. There is a syllable for each vowel sound; for example: cat(1), blackbird(2), continental(4). Don't be fooled by word size; for example: polio(3), through(1). Endings such as -y, -ed, -el, or -le usually make a syllable; for example: ready(2), bottle(2). It is convenient to count every syllable over one in each word and add 100. Average the total number of syllables for the three samples.

4. Plot on the graph the average number of sentences per hundred words and the average number of syllables per hundred words. Most plot points fall near the heavy curved line. Perpendicular lines mark off approximate grade level areas.

Example:

	Sentences per 100 words	Syllables per 100 words
100-word sample Page 5	9.1	122
100-word sample Page 89	8.5	140
100-word sample Page 160	7.0	129
	3)24.6	3)391
Average	8.2	130

Plotting these averages on the graph, we find they fall in the fifth-grade area: hence the book is about fifth-grade difficulty level. If great variability is encountered, either in sentence length or in the syllable count for the three selections, then randomly select several more passages and average them in before plotting.

C. The Cloze Procedure

The "cloze procedure" is another informal technique to measure both reading levels and comprehension. Based on the gestalt idea of closure, which is the impulse to complete a structured whole by supplying a missing element, the reader provides closure of the sentence by filling in the missing words. The cloze procedure was developed by Wilson Taylor in 1953. The theory states that a person wishes to complete a pattern which is not complete and utilizes both sematic and syntactic clues to help in the deduction of unknown words. Taylor suggested every seventh word be omitted. In actual practice, usually every fifth word is omitted in a reading passage of about 100-250 words.

Research indicates that the cloze procedure can determine a student's reading level, although it may over-estimate a student's reading ability slightly. You can construct a cloze procedure from a basal reader, trade book, supplementary reader or content textbook.

The steps to be followed are these:

1. Select a passage of about 250 words at the appropriate reading level.
2. The first and last sentences of the passage usually are left in their entirety.

3. Every nth word is deleted throughout the passage unless it is a proper noun.

   Variations: Primary - every 10th word
   Grade 3, 4 - every 8th word
   Grade 4 + - every 5th word

4. The length of every blank space is usually about fifteen typewritten spaces.
5. The test is not timed.
6. Students must complete each blank with the exact word.
7. Spelling errors should be disregarded.

Evaluation

1. Count the number of blanks.
2. Count the number of exact replacements.

   Example: 50 blanks
   22 exact replacements

   Divide the number of words exactly replaced by number of blanks x 100
   22 ÷ 50 x 100 = 44% correct replacement

Criteria for Placement:

61% + - Independent
41-60% - Instructional
Below 40% - Frustration

D. Informal Reading Inventory

One of the most widely used informal assessment techniques is the Informal Reading Inventory. The IRI consists of a carefully graded series of 100-150 word reading passages, usually ranging from pre-primer through eighth-grade levels. The selections usually are chosen from graded reading books with which the student has had little or no contact. As the students read aloud, the teacher records mistakes in word recognition and word analysis that subsequently are analyzed to see if there is a pattern to the errors. After the student reads the passage, he answers a series of questions that test comprehension of the content.

According to Johnson and Kress (1965), the IRI can determine the reading level at which the student can function independently, the point at which the student can profit from instruction, the level at which the student becomes completely frustrated, the level at which the student comprehends what is heard. The IRI also can determine specific reading strengths and weaknesses, and serves as an evaluation of progress when inventories are administered periodically.

The criteria for the four basic levels follow (Powell, 1971, p. 124):

Independent level
1. Comprehension: 90% minimum
2. Freedom from physical symptoms of difficulty
3. Rhythmical oral reading: 99% or better accuracy; conversational tone; etc.

Instructional level (Reading comprehension)
1. Comprehension: 70-89%
2. Freedom from physical symptoms of difficulty
3. Rhythmical oral reading: Gr. 3-5, 93-98%; Gr. 6+, 95-98%; conversational tone; etc.

Frustration level
1. Comprehension: 69% or less
2. Symptoms: tension, finger pointing, vocalization, word recognition difficulties, head movement, withdrawal, etc.
3. Oral reading exhibits lack of rhythm, high-pitched voice, meaningless substitutions, etc. Accuracy: Gr. 3-5, 92% or less; Gr. 6+, 94% or less

Capacity level (Listening comprehension)
1. Comprehension: 75% minimum
2. Ability to relate experience to information gained through listening
3. Ability to use oral language structure and vocabulary comparable to material heard

As the student reads each selection, the teacher analyzes and records the word recognition errors according to repetitions, insertions, substitutions, omissions, and need for assistance in pronouncing words. Following the oral reading of the passages, the student answers comprehension questions dealing with the facts, inferences, and vocabulary contained in each section.

As mentioned earlier, an IRI also can be used to assess word-analysis and word-recognition skills. Errors may be recorded according to a systematic procedure, which lists the type of error, the type of correction mark used to identify it, and cites an example. Later examination of these errors often will reveal patterns of strengths and weaknesses that might provide a basis for instruction. For an example, see A Marking System for Oral Reading Errors in Educational Assessment of Learning Problems: Testing for Teaching, by Gerald Wallace and Stephen Larson, p. 328.

E. Miscues

An alternate method for analyzing oral reading errors is based on the work of Goodman and his associates. They call oral reading errors "miscues," and emphasize the nature of the miscue itself instead of the number of errors made by the student. They believe that miscues are grammatical substitutions based on the syntactic and semantic information from the context and the redundancy of the language. Goodman and Burke (1972) have devised an inventory which differs from other IRIs in that the analysis is qualitative as well as quantitative. Miscues are considered serious only when they alter the meaning of what is written. The inventory also provides the teacher with considerable information concerning the student's strengths, from which programs can be planned.

It is not necessary to include oral reading as a part of the process each time an IRI is given. The teacher wishing further information on published IRIs can consult Potter and Rea (1973), Silvaroli (1969) and McCracken (1967).

Other strategies for establishing the students' entry levels are: teacher observation, interviews, student work folders, and cumulative files.

II. READINESS

Usually, when teachers think of readiness, they think of the primary grades, but it is of equal value in middle years classes. Robinson (1975) identifies two levels of readiness: broad and specific. He defines broad readiness as that preparation, formal and informal, which permits the learner to function adequately within a large learning unit, either grade or content area. Specific readiness is defined as the adequacy of the background the learner brings to a given class, set of reading materials, a particular unit, chapter or topic.

Every teacher, no matter what the subject specialty, has an obligation to ascertain a student's level of ability in relation to what is to be learned next. Once this is determined, the next step is to help the student become ready for learning. If the student is not ready, learning often does not occur.

The teacher must prepare or ready the students for learning, either by using direct techniques or helping the students learn techniques that will permit them to ready themselves. The approach will depend on the students' needs and present readiness levels. Robinson suggests that teacher-directed techniques probably will be needed when: 1) the students come from backgrounds where many decisions are made for them and are insecure about functioning independently with something new; 2) students are to read and/or study material that is particularly complex and beyond their present level of experience; and 3) students have not yet developed satisfactory self-help readiness techniques. In the interest of developing independent learners, it is best for the teacher to move as quickly as possible towards assisting students with self-help techniques.

Stauffer (1969) suggests the following process, which he calls the "directed reading thinking activity plan." This process can be effective with any kind of material, provided that all members of a group are at approximately the same reading level, and all read the same material at the same time.

D.R.T.A. - Directed Reading Thinking Activity

Steps:
1. identifying purposes for reading;
2. guiding the adjustment of rate to purpose and material;
3. observing the reading;
4. developing comprehension;

5. fundamental skill training activities:
   - discussion,
   - further reading,
   - additional study,
   - writing.

Directed Reading - Thinking Actions

Student Actions:
1. Predict (purposes)
2. Read (act upon)
3. Prove (decide)

Teacher Actions:
1. What do you think?
2. Why do you think so?
3. Prove it!

For more detailed information about the D.R.T.A., see Stauffer's Directing Reading Maturity as a Cognitive Process, Harper and Row, pp. 41-42.

Brainstorming is another technique to prepare students to read the text. This is the generating of ideas from students, in response to a given theme, idea, or concept. This strategy may be used with the whole class or a specific group of students, and can be a useful diagnostic tool. The teacher observes responses and gathers data which form the basis for future learning activities.

During brainstorming, it is important that discussion rules be followed; i.e., one person speaking at a time, courteous listening, and respect for the ideas of others. In the first phase, it is important that the teacher accept all responses put forward by the students. The suggested words and ideas can be recorded on the blackboard or on cards. The cards then are placed on strips of masking tape, so they are visible to all students.

When the natural flow of language and ideas seems to wane, the teacher can use the material in various ways. It is at this time that attention should be given to organizing the responses coherently. Students should be involved in categorizing and classifying, discarding, and expanding.

Other Strategies teachers can use to prepare students for reading include: still pictures, posters, concrete objects, filmstrips, movies, recordings, and VTR. These will stimulate student interest, encourage discussion, and focus attention on the reading task.

III VOCABULARY STRATEGIES

Each content area has its own special language which students must learn to use in order to read and react successfully to various subject-related sources. Although it would be virtually impossible to teach every specialized word a student may encounter in a given content area, the essentials of the technical language of each subject must be taught.

Teachers sometimes assume student reading levels as low, when in fact, students are having language problems; that is, they do not know the specialized language or vocabulary of the subject and, therefore, cannot participate in the communication of its concepts. Words have special meanings, and sometimes, even different meanings within the same subject, depending on the concepts being studied. Often, new meanings are given to old and familiar words, thus creating even more confusion. **Example:** Relief means "help" or "assistance," but in geographical terms it means "difference in elevation."

Basic concepts in any discipline are expressed in nomenclature with meaning specific to that discipline. If students are to communicate understanding of those concepts, it is necessary to have a facility with the language/vocabulary in which they are being expressed. Given the extensiveness of the vocabularies needed for most of the content areas, and the limitations of classroom teachers' time, it is still possible to teach the technical language required to communicate successfully in a given content area.

By teaching word analysis, word recognition, and word meaning skills through a few carefully chosen words, the students may be able to apply these skills independently to words not taught.

Teachers should focus on those words/vocabulary that form the basic or major concepts of a subject, including, of course, those that represent supporting ideas or concepts. These can be taught either inductively or deductively. It should be noted that Herber (1969) says that we cannot place a grade level on this type of vocabulary, but only on the depth to which the concept is probed.

According to Herber, vocabulary development can be divided into three parts: word analysis; word recognition; and word meaning. Although each of the parts serves a special function, together they provide an effective emphasis on the development of technical vocabulary in content areas.

A. Word Analysis

Word analysis can be "structural analysis," using the structure of a word to determine its meaning: prefixes, roots, suffixes. Word parts give clues to meanings and also to pronunciation of unfamiliar words. These words are best taught inductively, allowing the student to arrive at the meaning from what he already knows, through careful questioning by the teacher (Herber, 1970, p. 158).

Example: "Look at this word...
Do you see anything in it that looks familiar to you?
Pre-, Yes, What does it suggest to you?
What else do you see?...now?
Right, and what does that suggest?
Anything else?
Script?
OK, which suggests?
Now combine all of this, what might the word mean?"

This process generates an awareness of the benefits of structural analysis so the students will be able to use it independently later on. The words the teacher chooses should lend themselves to structural analysis and be important for concept development. Some words do not lend themselves to structural analysis in that there are no clearly identifiable parts to give clues to meaning or pronunciation. These words must be acquired as sight vocabulary.

Example: molecule, compound, parliament, executive.

A knowledge of the following lists will aid the student in structural analysis.

Fifteen prefixes are most commonly used.

ab-...from	dis-...apart	pre-...before
ad-...to	en-...in	pro-...in front of
be-...by	ex-...out	re-...back
com-...with	in-...into	sub-...under
de-...from	in-...not	un-...not

Some other common prefixes and roots are:

ante-...before	circum-...around	poly-...many
anti-...against	inter-...between	post-...after
auto-...self	mis-...wrong	semi-...half
bi-...two	non-...not	trans-...across

The following are widely used in scientific words.

anthropo	hydro	phil (philo)
biblio	iso	photo
bio	lith	pneumo
centro (centri)	micro	poly
cosmo	neuro	proto
heter (hetro)	omni	pseudo
homo	pan	

B. Word Recognition

Word recognition is perceiving the configuration of a word, and implies that the students are familiar with the word in some form.

Some students have problems with the accurate recognition of words. Do they read what they see or what they think they see? Many students are careless or inaccurate in the recognition of words.

Practice exercises which require the speeded recognition of technical vocabulary seem to increase the accuracy of students' reading performance and/or increase the rate of reading comprehension.

These exercises use technical vocabulary. Words with similar configuration are placed in juxtaposition so students will exercise accurate discrimination in selecting the target word. Similar exercises can be used to build accuracy in reading numerals and formulae. Increased accuracy in computation results from such exercises.

Example: Circle all the words or symbols that are the same.

1. creative, created, creator, create, created
2. unite, unit, untie, unite, unity
3. Calcium: CA, Ca, ca, Ca, Co
4. Oxygen: O^2, O2, O_2, o_2, O_2

C. Word Meaning

The teaching of vocabulary development traditionally has involved giving students lists of words to look up in the dictionary and then use in sentences. The students then are quizzed periodically to see if they can recall and use the memorized meanings.

Herber (1970, pp. 160-61) and others see this former strategy as a meaningless ritual for the following reasons: 1. the exposure to vocabulary has little apparent relevancy to the student's needs; 2. the ritual does little to reinforce an understanding of the ideas represented by the words; 3. the meanings selected and memorized by the students frequently are not the correct ones for the context in which the words are being studied. Words must be used many times in meaningful contexts before they become part of our speaking, listening and reading vocabularies.

Vocabulary skills should not be taught in isolation but only as they apply to the words which represent the basic concepts in the course. The language of the subject is learned, vocabulary development skills are learned, basic concepts are learned, and the content of the course is learned. Skills and concepts are taught simultaneously, resulting in greater success in both teaching and learning in the content areas.

Other tools for independent learning, which incorporate the parts of vocabulary and build upon them, are context clues and competent use of the dictionary.

D. Context Clues

This term includes the structural and semantic elements of the material to be read.

Structural Elements:

- patterns and functions of words
- inflectional clues
- markers (a. capital letters, b. punctuation, c. function words; e.g., noun markers, verb markers, prepositions, connectives)

Connectives:

Connectives, also known as "signal words," signal a certain type of message that is to follow. Understanding the function of the different signal words can improve and facilitate the students' comprehension. The function of connectives should be taught in instructional time within each subject area.

Example: At the planetarium first we visited the display and next we saw the movie about the solar system.

The words first and next are termed "go signals" in that the reader is informed that equivalent ideas are being expressed.

Examples of other signals include:

a. "Go signals" - coordinating connectives

and (the most common one)	in addition
first, second, third	similarly
next	moreover
not only but also	at the same time
more than that	also
furthermore	likewise

b. "Caution signals" - conclusion and summary signals

thus	hence
therefore	in conclusion
consequently	in summation
accordingly	in brief
in retrospect	as a result

c. "Turn signals" - change in direction of discussion

but (the most common one)	otherwise
yet	in spite of
on the contrary	although
nevertheless	despite
meanwhile	conversely
not withstanding	however
on the other hand	

d. "Stop signals" - pay attention to what follows

without question	without precedent
significantly	unquestionably
without doubt	absolutely
hereafter	whenever

e. "Relationship signals" - show time, cause and effect, degree, conditions and indicators of writing patterns

finally
while
when
soon
beside
there
here
though

since
so that
above all
many
less
if
unless
because

Key Directional Words:

Listing Pattern

the following
then
another
finally
moreover
besides
next
first
second
third
are

also
in addition
furthermore
likewise
as well as
and
many
much
some
several

Sequence Pattern

first
second
third
last
soon
at last
then
now
immediately
ago
lastly

subsequently
until
while
meanwhile
already
next
after
during
in the meantime
afterwards
at that time

Cause/Effect Pattern

for this reason
in order to
since
because
so that
therefore
on account of

hence
thus
consequently
accordingly
as a result
so
so that
it follows that

Comparison/Contrast

even though
but
however
yet
otherwise
although
on the other hand
despite

on the contrary
nevertheless
notwithstanding
rather
not
in spite of
in comparison
conversely
still

Word	Function	Paragraph Pattern
moreover, besides, also, further, in addition, but also, I must add, another, others, next, thus, besides, and, then, furthermore, not only	continuing the thought	time/order simple listing
consequently, as a result, finally, therefore	concluding the thought	cause/effect compare/contrast

for example, for instance, specifically, in particular, hence, therefore, thus	illustrating the thought	simple listing cause/effect compare/contrast
however, but, although, by contrast, on the other hand, yet	reversing the thought	cause/effect compare/contrast

NOTE: Some of the words fit into more than one category. Also, the list is not intended to be comprehensive. Nothing will be gained by attempting to teach students these lists. Students already know these words and use them all the time. However, we can and should sharpen their understanding of what these words do in context. (See section on The Paragraph.)

Semantic Elements:

1. Statements of meaning

   (a) in parenthesis
   (b) in apposition
   (c) formal definitions
   (d) subsequent statement
   (e) definition by example
   (f) definition by synonym
   (g) definition by experience
   (h) definition by description
   (i) definition by comparison
   (j) definition by contrast

2. Reflection of mood, tone or setting.

Internal Context (word analysis):

Prefixes, roots, suffixes (See word analysis section.)

For additional detailed information, consult Robinson's Teaching Reading and Study Strategies: The Content Area (1975).

E. Dictionary

This is the most obvious tool for the student's independent acquisiton of vocabulary meaning. However, often the student has not been taught to use the dictionary properly. (See Dictionary Studies.) It should be noted here, however, that even if the student does know how to use the dictionary, it often will not help him discover the meaning of the word for which he is searching. Words are seldom isolated but rather must be used in the proper context--phrase, clause, sentence, paragraph--in order for a correct definition. Although all learners should know how to use a dictionary, especially when reading in the content areas, one cannot depend on it as a major source of gaining vocabulary competence. Students should rely on context clues to help them discover meaning, and if that fails, then resort

to using the dictionary. Continual use of the dictionary for unknown words breaks the train of thought and can be downright boring, and may "turn off" the unmotivated adolescent. (Robinson, 1975)

The dictionary has more relevancy to students when it is used to substantiate or refute meanings acquired through context or structure. It is important that students see the dictionary as a functional tool, not the "be all and end all," and not for a series of meaningless drills. Most adults use the dictionary to confirm guesses and to find meaning when no clues are provided through context. Therefore, it is important we teach students to use it in the same functional manner.

IV. READING WITH PURPOSE AND EFFICIENCY

The following general suggestions are useful in helping students to prepare for purposeful, efficient reading in any content area.

- Arouse interest through discussion, stimulating questions, association of relevant material, and concrete aids.
- If the topic is unfamiliar to students, supply background information.
- Encourage students to establish a purpose for reading.
- Provide help with specialized vocabulary and format.
- Assist in interpretation of illustrations and charts.
- Discuss style factors so that students become more comfortable with the author's style.

A. Specific Writing Patterns Related to Content Areas

Each of the content areas has specific writing and organizational patterns. Teachers must provide opportunities for the development of the reading skills necessary for comprehension in the application of these patterns.

The strategies outlined below can be employed to improve students' language use and comprehension in specific subject areas. The selection of subjects is not all-inclusive, but many of the strategies can be modified.

Science. The language processes of sciences, which include identifying problems, developing hypotheses, organizing data, classifying, comparing, explaining, sequencing and formulating generalizations, are all language-intensive activities. Students should be given assistance so that they can:

- recognize: topics, subtopics, related details
- understand: classification schemes
- identify: key words, key sentences, main thought
- understand: scientific terms
- recognize: the problem and related information
- recognize: similarities and differences
- identify: reasons for relationships
- recognize: steps in a process, and relationships among steps
- interpret: data in graphs and charts

Social Studies. Social studies patterns include classification, generalization (most often arrived at as conclusion after evaluation), sequence, comparison, cause-effect and topic development. Students should be given assistance so that they can:

- recognize: topic, subtopic, related detail
- evaluate: content, to comprehend implications and reach conclusions
- recognize: steps used to develop a larger concept
- identify: comparison and contrast
- recognize: cause and effect relationships, and locate cause
- recognize: organizational format
- interpret: charts, tables, maps, etc.
- understand: key words, in the signals of conclusion (however, in summary, etc.) and in headings.

Mathematics. In mathematics, students are confronted with several symbol systems (numbers, signs, words and letters). An understanding of language and organizational patterns is of prime importance to the students' development of the skills of conceptualization and problem solving, and to their understanding of the principles of mathematics. Students need guided activities.

Concept Development

Encourage students to:

- study the heading
- read the definition(s)
- reread the definition(s)
- discuss the definition(s)
- concentrate on graphics: focus, interpret, clarify
- follow calculations through
- reread the definition(s)

Principle Development

Encourage students to:

- study the heading
- read the principle
- reread the principle
- study illustrations and sample problems
- reread, compute, write, draw
- reread the principle

Problem Solution

Encourage students to:

- read the problem slowly
- question: What am I to find? What facts are given?
- plan strategy or process
- make reasonable estimate
- complete the calculation
- check against estimate and data

B. The Paragraph

The paragraph is the basic unit for presenting a particular central thought or group of closely related ideas. Robinson (1975) lists seven major paragraph functions:

1. Explanatory - Explain, inform, or tell about something factual, as opposed to the describing of a scene or the unfolding of a plot. This is the major organizational unit used in most textbooks and supplementary materials.

2. Definitional - Focus on clarifying the meaning of one or more words, clauses, or phrases.

   - Learn to recognize words with a distinctly informal flavour:
     a. Colloquial - suited for informal conversation.
     b. Slang - extremely colloquial or informal words.

3. Introductory - Not usually as densely packed with specific ideas as explanatory paragraphs and may include the function of definition.

   - Most frequently, are broad in nature and serve to establish a purpose for the reading to follow.

4. Summarizing and Concluding - Occur at end of chapters.

   - Also serve additional role of making a transition from one chapter to the next.
   - Restate important ideas previously presented.
   - Redefine terms, refer to important illustrations.

5. Transitional - Alert readers to review what has been read and to be ready to read about something new.

6. Narrative (telling a story) - Function of paragraphs in literature, particularly fiction, but can also be used with expository writing as chapter or section introductions.

   - Serves as a vehicle for introducing one or more important ideas or as a bridge to information developed further in following paragraphs.

7. Descriptive - Usually found in literature, sometimes in history.

   - Most often used as vehicles for exposition.

Ideas often are expressed in specific paragraph patterns. The most common patterns are: chronological sequence, simple listing, comparison/contrast, and cause and effect. The students' ability to recognize these patterns will enable them to read more efficiently.

An integral part of each paragraph pattern is the directional signal words. Following are examples of paragraphs with key directional words:

During our visit to the Museum of Man and Nature, we saw the famous ship The Nonsuch; after that, we enjoyed watching a film about hunting the buffalo, later wandered into the room filled with pioneer artifacts, and finally, found ourselves absorbed in a display of Indian relics.

Sequence

During our visit to the museum, we saw a display of Indian relics, a film about hunting the buffalo, a room filled with pioneer artifacts, and the famous ship The Nonsuch.

Listing

During our visit to the museum, we enjoyed seeing the famous ship The Nonsuch and the film about hunting the buffalo much more than we did the room filled with pioneer artifacts and the display of Indian relics.

Comparison

On our visit to the museum, we saw the famous ship The Nonsuch, a film about hunting the buffalo, and a display of pioneer artifacts and Indian relics. As a result, we were able to prepare an oral presentation in which we compared lifestyles of the past with the present.

Listing/Cause/Effect

C. Study Skills

As the student progresses through the grades, the need for study skills increases. Teachers should not be "information dispensers." They should emphasize the means for acquiring, interpreting, and using knowledge independently.

Research shows that reading and study skills can be taught simultaneously with the course content; content and processes need not be separated.

Marksheffel's summary of research on study skills (1966) indicates that the specific techniques that should be taught in study skills courses are not clearly defined. The methods or techniques used are numerous, and based mainly on "expert opinion ... and psychological principles of learning. Despite the lack of unanimity of skills taught, a large number of research reports ... indicate that teaching students how to study is beneficial and is reflected in better student adjustment and improved grades." (p. 216)

Herber (1969) believes study skills must be taught. Few students learn how to study efficiently without directed practice and guidance. Any program of study skills should be flexible and based upon student needs. A rigid, systematic program in which all students do a prescribed number of specific exercises, without due consideration for individual differences in achievement, probably will fail. To consider study skills primarily as a set of mechanical exercises or procedures is to limit one's view of study and to oversimplify. Study skills, when properly taught, include a systematic, sequential approach to learning.

A functional study skills program should provide teachers with sufficient time to test, diagnose, evaluate, and give students guidance, both individually and in small groups. There should be provision for discussions about motivation, self-motivation, anxiety, and students' goals.

SQ3R Approach to Reading:

One of the frequently used study techniques is the SQ3R--Survey, Question, Read, Recite, Review. The first two steps are also readiness strategies. This technique can be used with most content area materials, and it especially lends itself to science and social studies materials.

Over the years, many psychologists and educators have contributed to improved methods of reading. The method to be presented here is a modification of the SQ3R approach (the letters now stand for Survey, Question, Read, Recall, Review). Since each student is a unique individual, no one method will satisfy everyone. As a result, alternative courses of action are presented at several points, and each reader is urged to consider her own modifications. It is suggested readers adhere to one of the outlined methods for several weeks before attempting changes.

Steps in SQ3R:

Survey

This is the preview stage. Survey the factual material to be read by studying the pictures (if available), and skimming the opening paragraph of introductory materials, chapter and section headings, paragraph headings, and summary materials or closing paragraphs. This will clarify the organization of ideas.

Question

What are the pictures about? How do they relate to the titles or paragraph headings? Return to the beginning of chapters and turn the headings into questions. Write the questions. This establishes the purpose(s) for reading.

Read

Read to answer the questions. Adjust rate to purpose. Make notes about major points; the ideas must be pertinent to the specific reading purpose. It may also be necessary to note evidence supporting a conclusion, generalization, etc.

Recall

Return to questions and combine ideas from several sources. Recite softly or write down answers (in own words) in some organized or outlined form.

Review

Briefly review notes and read the organized summary, which helps to internalize the ideas. Relate newly-learned material to previous learning and experience.

Students and teachers may modify this system to meet their own needs.

Note-taking and Reporting:

Note-taking should not be emphasized at the grades five and six levels. (See Objectives in Composing and Writing, Listening, and Handwriting Chapters.)

Brother Leonard Courtney, in his article "Organization Produced" (in Herber, 1969), states that there are two main types of note-taking:

1. Informal and Spontaneous - Examples of this are when the student records oral assignments, directions, major points in class discussion or instruction, or important insights. Accuracy and order are important because this material is usually irretrievable. This skill demands a high level of listening ability.

2. Formal Note-Taking or Summarizing - This type of note-taking allows more deliberate scrutiny of content and the opportunity to weigh possibilities before actual commitment.

Certain principles govern both kinds of notes:

- notes should be in the student's own words to avoid rote learning;
- format should be consistent for recording the information (personalized abbreviations or symbols);
- all notes should be labelled properly for topic, time, and referent;
- notes must be sufficiently complete to be intelligible at a later time.

Following are specific exercises suggested by Courtney (p. 77) which teachers can apply to improve their students' note-taking abilities. Teachers of grades five and six levels can choose from exercises suited to their specific class:

a. At the beginning of class, the teacher gives the students a mimeographed paper with the one or two major points to be covered that period, but with ample room for development of the points, either in summary or outline form. Time is allotted towards the end of the period to compare and discuss the notes. At the same time, the teacher writes on the board the important items developed under each point.

b. The class is assigned to write a summary of that period's discussion. The following day, one student reads his for general comparison.

c. The teacher occasionally writes the major points of her own lesson plan on the board to guide student note-taking.

d. Particularly after some practice on note-taking has been given, the teacher collects student notes, either at the end of the class period, day, or week. They are reviewed, returned, and discussed.

e. Occasionally, the students are allowed class time to review their notes with one another, particularly after an important unit or before tests.

f. An expository newspaper article is read, privately or aloud to the group, with the students alerted to note answers to the specific questions: Who? When? Where? How? Why?

g. Using appropriate newspaper or magazine articles, formal note-taking skills are initiated by developing one or two sentence summaries.

Outlining:

Outlining is a structured skill and requires more deliberate practice in fundamentals at the beginning stages. Grades five and six teachers should not emphasize this skill but merely introduce it. Courtney suggests other exercises which the teacher might employ for direct instruction in outlining.

a. It is important to choose materials appropriate for outlining. Science and social studies materials, because of their expository nature, are often suitable. Some patterns of writing, such as narrative and fiction, do not lend themselves to outlining. All materials should be at the appropriate level. Some suggested materials are EDL Listen and Think Tapes.

b. Teachers demonstrate how to develop an outline, choosing section titles as main points, and paragraph headings or topic sentences as secondary points.

c. Teachers demonstrate how to develop an outline for subsequent oral or written work. During their reading, the students note a single point on cards, which then may be rearranged subordinately for both outline and presentation.

4. Straightforward enumerative outlines, for example, steps in operating a machine, are practiced at beginning stages.

Reading Rate:

It is of prime importance that students be able to adapt their reading rate to the purpose and materials. Guszak (1978) suggests four general reading speeds: 1) careful study, 2) moderate reading, 3) rapid reading, and 4) skimming and scanning.

Adapting Rate to Learning

An efficient reading rate is one that suits the reader's purpose.

Sometimes, the four general reading speeds must be alternated, or switched, as materials and purposes change, even within the same chapter or story:

1. Careful study - use this for formulae, charts, diagrams, graphs, and steps in an experiment; e.g., science.

2. Moderate reading - use this speed to read material that is difficult and requires interpretations; e.g., novels, short stories.

3. Rapid reading - use this speed for easier materials; e.g., leisure reading.

4. Skimming for broad overview - use to get a broad overview of a chapter and to survey a whole section in general.

   Scanning for detail - use to locate particular facts in a section of reading material. A chapter might be scanned for difficult words one must learn, to find sections that answer a particular question, or to find a date, name, quotation, or formula. Scanning is used constantly in such tasks as reading an index, a telephone directory, a dictionary, and in finding a word, a number, or a certain phrase.

   Scanning may be practiced in finding a given fact in a textbook page or chapter, index, table of contents, dictionary, glossary, table or chart, sheet directory, etc. Imposing time limits and comparing the time required by various students helps keep these skills functioning as rapid reading techniques.

Computing Reading Rate

Have the student read for two minutes. Calculate the rate using the following formula:

$$\frac{\text{average number of words in a line} \times \text{lines read}}{2} = \text{words per minute read}$$

Many students read too slowly. They may think that to understand and retain factual information, reading must be done slowly. It is possible to increase reading speed while maintaining comprehension. An important point is that reading speed must be encouraged and kept in pace with retention.

V. COMPREHENSION

Comprehension is one component of the reading process. As suggested by Karlin (1975), the reading act has been described in many ways: perceiving and understanding written symbols, reconstructing experiences based on the symbols, following the ideas and messages of others. In each of these

descriptions there runs a common thread: reading is a thinking and problem-solving process that involves not only the absorption but also the creation of ideas. This suggests that reading and thinking contain common elements.

If teachers accept the notion that reading comprehension is basically a process of reasoning or thinking, they must keep the thinking skills in mind. Bloom (1956) is one who has delineated the thinking processes into separate skills and listed them. The following is a list of thinking processes, illustrating the application of Bloom's Taxonomy of Educational Objectives.

1. Knowledge - the student recalls or recognizes information.

2. Comprehension - the student knows what is being communicated and can use the material through interpretation, translation and extrapolation.

3. Application - the student solves a lifelike problem that requires the identification of the issue, and selection and use of appropriate generalizations and skills.

4. Analysis - the student solves a problem through his conscious knowledge of the parts and forms of thinking.

5. Synthesis - the student solves a problem that requires original, creative thinking.

6. Evaluation - the student makes a judgement of good or bad, or right or wrong, according to designated standards.

Application of Bloom's Taxonomy of Educational Objectives

LEVELS	WHAT STUDENTS DO		WHAT TEACHERS DO		ORGANIZATION & LOCATION	
	Activity	Tangible Outcomes	Activity	Tangible Outcomes	Methods	Materials
KNOWLEDGE	Responds Absorbs Remembers Rehearses Covers Recognizes	Objective test results Completes program learning sequences	Directs Tells Leads Shows Delineates Enlarges Examines	Objective tests Programmed materials	Lecture Drill Recitation Objective test Homework	Textbooks Programmed materials
COMPREHENSION	Explains Demonstrates Translates Extends Interprets	Short essays Objective test results	Demonstrates Listens Reflects Questions Compares Contrasts Examines	Objective tests Essay tests	Objective tests Essay tests Recitation Socratic-dialogue	Audio-visual materials Television Natural phenomena
APPLICATION	Solves novel problems Demonstrates use of knowledge Constructs	Problem solving tests Constructs equipment	Shows Facilitates Observes Criticizes		Laboratory Shop Homemaking centre Stage Project Quiz Contest Field visit	Building materials Shop equipment Lab equipment
ANALYSIS	Discusses Uncovers Details Lists Dissects	Experimental write-ups Precise outlines	Probes Guides Observes Acts as a resource		Seminar Discussions Group critique Independent study Precise writing	Books (non-text)
SYNTHESIS	Discusses Generalizes Relates Compares Contrasts Abstracts	Term papers Blueprints Sets of plans Critiques Essays Speeches Projects	Reflects Extends Analyzes Evaluates	Reading lists Specialized questions	Term paper Essay Planning project Consultation Seminar Independent study	Collection of books
EVALUATION	Commitment Judges Disputes	Performances (athletic, musical, artistic)	Acceptance Lays bare the criteria Harmonizes	Debates "Global" problems Competitive essay project Constructions - shop Speech tournaments Structural ideas	Seminar Panel Outside lecturers Debates	Essays Journals

NOTE: SOURCE UNKNOWN

In her article, "The Many Faces of Reading Comprehension," Smith (1969, pp. 249-59) suggests four comprehension categories to include all of the thinking skills.

1. Literal Comprehension - This category does not include thinking skills, and is defined by Smith as "the skill of getting the primary, direct literal meaning of a word, idea or sentence in context. There is no depth in this kind of reading." It is the most basic level, a simple restating of what the author has said. Yet, if the student is unable to decode a word, understand its use in context or recognize the relationship among the words, there will be little or no comprehension.

   Techniques used to ascertain literal meaning include:

   a. fact questions based directly on the text
   b. true-false statements
   c. completion sentences
   d. multiple choice questions

2. Interpretive Comprehension - This "probes for greater depth than literal comprehension. It is concerned with supplying meanings not directly stated in the text." The interpretive level depends on competence at the literal level.

   Thinking skills involved in interpretation include:

   a. supplying additional information by "reading between the lines"
   b. making generalizations
   c. reasoning cause and effect
   d. anticipating outcomes
   e. making comparisons
   f. sensing motives
   g. discovering relationships

3. Critical Reading - This includes literal comprehension and interpretation, but it goes beyond either of these.

   Requirements to critical reading include:

   a. an inquiring attitude towards the material and its author
   b. sufficient informational background to supply standards for critical evaluation
   c. skill in suspending judgement and the influence of one's own feeling until the selection is thoroughly understood
   d. ability to analyze the logic of the material to differentiate fact and opinion, and detect omissions and distortions
   e. evaluation of the author's background and intentions, his beliefs and implications

   Although closely related to other components of comprehension, critical reading does not appear necessarily as a result of good comprehension ability. Nor is it closely related to intelligence or maturity, for even young children can exhibit critical thinking. Therefore, critical

reading must be taught continuously to all students with even a modicum of reading ability.

In developing this level, the reader evaluates and passes personal judgement on the quality, the value, the accuracy and the truthfulness of what is read.

Techniques that foster critical reading include:

a. developing criteria with regard to the author's background, position, experience with the subject, prejudices
b. holding panel discussions, supported by reference to readings
c. evaluating ads, news items, editorials, cartoons, etc.

4. Creative Reading - At this level, students are able to think creatively about what has been read. This occurs only if they know what the author has stated, and have interpreted and evaluated the information. In creative reading, the students go beyond the text to seek out or express new ideas, to gain additional insights, to find the answers to questions or the solutions to lifelike problems.

Techniques that foster creative reading skills include encouraging students to:

a. invent questions as well as answer them
b. reflect, infer, and predict
c. gather information, analyze and arrive at a generalization
d. think independently
e. evaluate critically

Questions: Challenging Levels of Thinking

One of the most important aspects of reading instruction is the development of comprehension and thinking abilities through the use of varied questions. To develop different levels of thinking, effective questioning can be applied to narrative material such as is encountered frequently in the basic reading series, or to expositional material such as is presented in the majority of content area textbooks and references.

Norris Sanders (Classroom Questions: What Kinds?) adapted Bloom's Taxonomy to develop a guide for teachers in structuring questions. The following outline, based on Sanders (1966), will assist teachers in formulating effective questions.

1. Memory: recognizing or recalling information.

   a. Facts

      Who did _____?
      When did _____?
      How many _____?
      What are _____?

b. Definitions of terms used or explained in the text.

What does _____ mean?
Define _____.
Explain what is meant by _____.

c. Generalizations - recognizing common characteristics of a group of ideas.

What events led to _____?
In what (three) ways do _____ resemble _____?
How did _____ and _____ affect _____?
How did _____ and _____ cause _____?

d. Values - a judgement of quality.

What is said about _____? Do you agree with this?
What kind of _____ was _____?
What did _____ do that you wouldn't do?

2. Translations: expressing ideas in different form or language.

Tell in your own words how _____.
What kind of drawing could you make to illustrate _____?
How could _____ be re-stated?
What does the writer mean by the phrase _____?
Write the story as a play. Write a poem about the story.
Write factual material in a fictional presentation.

3. Interpretation: trying to see relationships among facts, generalizations and values.

a. Comparative - determination of similarities, differences, relationships.

How is _____ different from _____?
Is _____ the same as _____? Why? Why not?
Which (three) _____ are most alike in _____?
Compare _____ with _____ in _____ (identify the respect).
Contrast_____ with _____ in _____.
How does_____today resemble_____in_____?

b. Implications - arriving at an idea which depends upon evidence in the reading selection.

What will _____ and _____ lead to?
What justification for _____ does the author give?
If _____ continues to _____, what is likely to happen?
What would happen if _____?

c. Inductive Thinking - applying a generalization to a group of ideas.

What facts in the passage support the idea that _____?
What is the author trying to tell us by _____?
What does the behaviour of _____ tell us about him (his mood, his character, his personality)?
What events led to _____? Why?

d. Quantitative - using a number of facts to reach a conclusion.

How much has _____ increased?
What conclusions can be drawn from the table (graph, picture, etc.) on page _____?
How many times did _____ do _____? What were the results?
How many causes of _____ can you find?

e. Cause and Effect - recognizing the events leading to an event.

Why did _____?
How did _____ make _____ happen?
What two things led to _____?
When _____ did _____, what had to happen?
Why did _____ occur?

4. Application: solving a problem that requires the use of generalizations, facts, values and other appropriate types of thinking.

How can we show that we need _____?
If we want to _____, what plans must be made?

5. Analysis: recognizing and applying rules of logic to the solution of a problem; analyzing an example of reasoning.

Discuss the statements: "All teachers are kind and friendly." or "Some people think boys can run faster than girls. What do you think?" or "John was bitten by a dog. Now John dislikes dogs. Is he right or wrong in his feelings? Why?"
Analyze the reasoning in a cartoon, an advertisement, a photograph, etc.

6. Synthesis: using original, creative thinking to solve a problem.

What other titles can you think of for the selection?
What other ending can you think of for the selection?
Devise a plan for teaching if "teachers couldn't talk."

7. Evaluation: making judgements based on clearly defined standards.

Did you enjoy the selection? For what reasons?
What do you think of _____ in _____? Do you approve or disapprove of the actions? Why?

In the textbook, the author tells us that _____. Is this a fact or an opinion? How do you know?
Examine an advertisement. Is the information based on fact? How do the words and illustrations affect the facts?
The story had a happy ending. Should all stories end happily? Why? Why not?

In structuring questions at various levels of thinking, it is important to keep the activity in proper perspective. Good questions can become ludicrous when applied to insignificant subject matter. The application of clearly defined intellectual skills to significant subject matter does prepare students for similar problems in life.

INDIVIDUALIZED READING

Since children learn at different rates and in different ways, teachers should provide opportunities for each student to progress at her individual pace and to the extent of her individual capacity. Smith states, "Children learn to read only by reading...provided children have adequate opportunity to explore and test their hypotheses in a world of meaningful print, they can and do succeed in learning to read." (1978, p. 186)

The outline below is presented as one way of organizing individualized reading experiences:

1. Classroom environment
    a. Silent reading
    b. Instructional guidance
2. Individual teacher/student conferences
3. Skills development: U.S.S.R.
4. Records and evaluation

1. Classroom Environment

It is imperative that teachers realize the importance of establishing an atmosphere which nurtures productive reading. This should not be left to chance; a climate for productive reading must be created.

a. Silent Reading

Individualized reading does not mean every student is always reading a different book. It means students choose their own material and may do so with a partner or small group. This time should be organized so that all students are engaged in silent reading or working on related responses. The teacher then is free to interact with students, either individually or in groups. Procedures should be set up, explained, and clearly displayed.

b. Instructional Guidance

Students need constant and considered instruction which will help them exhibit the type of behaviour and gain the self-direction necessary for productive reading. There are certain basic principles which must be followed:

- There must be no interruption of one reader by another unless it is legitimate interaction which contributes in some way to the reading.

- Each student is expected to become involved in serious reading. The teacher must work at overcoming disruptive behaviour.

2. Individual Teacher/Student Conferences

It is impossible for teachers to discuss all books read by all students. Book talks, therefore, must be based on sampling techniques. At designated times, the teacher and student should choose samples of the student's accumulated reading for discussion. The primary purpose of a book talk is to give each student an opportunity to reveal the significance of her reading experiences. The role of the teacher is not one of interrogation, but of eliciting from the student the true meaning of what has been read. Questioning techniques, therefore, are of the utmost importance. Two important references for the teacher are:

a. Hunt, Lyman C., Jr. The key to the conferences lies in the questioning. Educational Comment on Individual Reading, (1966).

b. Veatch, Jeanette. The conference in the individualized reading program: The teacher-pupil dialogue. The Individualized Reading Program: A Guide for Classroom Teaching, Lyman C. Hunt, Ed. (1967).

3. U.S.S.R.

U.S.S.R. is an acronym for Uninterrupted Sustained Silent Reading, originated by Lyman C. Hunt. It is the skill whch denotes an ability to read by and for oneself over extended periods of time.

Developing U.S.S.R. in the classroom requires a very definite and particular set of attitudes on the part of both the teacher and the students. Since the teacher's goal is to develop the student's productive reading, it is essential that students realize the importance of accomplishing as much silent reading as possible, as well as the necessity of focussing on significant ideas. The following are important in the organization of U.S.S.R.:

1. All students in the classroom should be involved.
2. A specific time should be designated each day or as frequently as possible.

3. The teacher should act as a model; i.e., be involved in a personal reading task. However, at times it may be necessary for the teacher to give support or guidance to students, as well as to observe and, in some instances, regulate behaviour.
4. Procedures for individual conferences should be defined.
5. Opportunities for a variety of sharing experiences should be provided.

4. Records and Evaluation

It is necessary for teachers to keep records of the students' development in reading. This may be accomplished by using a system of file cards, notebook pages, or a formalized check list.

Each student also should be encouraged to keep a record of reading for reference or recommendation to his/her peers.

Student's Name

Title of Book: _____

Author: _____

Response to Book: _____

_____

_____

_____

Circle Appropriate Choice:

Rating: Excellent V. Good Good Fair Poor

Interesting for: Boy Girl Both

Category of book: Autobiography Biography Sports
Adventure Mystery Science Fiction
Fantasy Informative Other

To evaluate the student's growth in reading, teachers should combine information on records with observation of reading behaviours.

There are many unique benefits which result from an individualized reading program. Three of the most valuable are:

1. independent and self-directed readers;
2. an extensive repertoire of language models;
3. L.O.B. or Love of Books - personal satisfaction and joy is gained from reading.

ENABLING PROCEDURES

The Newspaper

The newspaper can be used to develop virtually the entire range of reading skills. In addition to its low cost and availability, it is contemporary and offers a variety of interesting material from news to puzzles and recipes. The newspaper accommodates a wide level of reading abilities, generally ranging from fifth to twelfth grade, and can be marked and disposed of with little concern for cost.

The following suggestions are based on Cheyney, Teaching Reading Skills from the Newspaper, 1971.

1. Teaching a Reading Lesson with the Newspaper

   a. Encourages receptivity - does not look like a formal book; something of interest for everyone.

   b. Guided silent reading - silent reading is guided by the teacher through questions to be answered, opinions to be expressed, sequences of events to be identified, or comparisons to be made.

   c. Guided rereading - silent reading and oral. Some purposes for silent rereading are:

      - preparing a comic strip for dramatization;
      - gathering data for drawing an editorial cartoon;
      - telling accurately what has been read.

      Some purposes for oral rereading are:

      - documenting answers to questions raised by other students;
      - reading aloud humorous incidents;
      - stimulating the interest of the other class members;
      - practicing reading with expression.

   d. Guided skill development - the teacher functions as a reading diagnostician. By keeping reading skills checklists, he/she can obtain some degree of understanding of student strengths and weaknesses. Students should have their own checklists, too. If they compare their checklists with the teacher's from time to time, meaningful goals can be set and a specific and meaningful program of skill development organized.

   e. Continuation activities - other activities which will strengthen reading abilities.

      - writing short stories based on news items
      - dramatizing a comic strip series
      - interviewing a local reporter or person in the news for more background information

- clipping local, provincial, state, national, and international news items from the paper and arranging them appropriately on the bulletin board

2. Developing Critical Readers

a. Comprehension - composed of several facets which can be taught in numerous ways with the newspaper.

- main idea - writing appropriate headlines for news stories that have been "decapitated"
- details - the five w's (who, what, where, when, why) and how are the cornerstones of newspaper writing
- an outline - only the main ideas appear but the details are to be found in the newspaper story (can be a total class activity)
- sequence - students recounting, in sequential order, what happened in an article or comic strip
- following directions - preparing a classified ad, doing a crossword puzzle, following a recipe, playing bridge
- predicting outcomes - predicting results of comic strips, courtroom battles, Academy Awards or World Series

b. Critical readers - extends general comprehension skills by making better use of analytical thinking processes. Questions such as the following could be put on charts for constant reference when reading or discussing news items.

The Writer's Competency and Integrity

- Is the writer an authority?
- What is the source of this writer's information?
- Does this writer make sense?

The Writer's Use of Sources and Evidence

- What evidence is presented to document the assertions?
- Is this fact or opinion?
- Is anything missing?
- What is the writer's purpose?
- Does the writer have a hidden motive?

The Reader's Ability to Form, Revise, and Test Opinions

- Are the premises valid?
- Why are these facts important to me?
- Do the conclusions necessarily follow?
- What have others said about this topic?
- Who stands to gain if I accept this without question?
- Does my lack of knowledge keep me from accepting this?
- Does my background make me tolerant of this point of view?
- Is the information as true today as when it was written?
- What more do I need to know before I draw my own conclusions?

Critical Reading Activities:

- Bulletin board displays - place articles under headings of "personal opinion" and "factual categories."
- Discuss and debate editorial cartoons.
- Compare how various reviewers agree or differ in their reviews of books, plays, and films.
- Compare and contrast newspapers from different geographic areas.

c. Propaganda - This is any organized effort to spread a particular doctrine or information. Students could gather slogan and emotional ideas from a single newspaper and then analyze them to determine their degree of truth.

Some Techniques Employed by Propagandists:

- name-calling
- identification with past heroes or events
- sweeping generalities
- testimonial (by a famous person)
- bandwagon
- repetition
- innuendo (smearing)
- distortion

For further information, see Burns and Roe, Teaching Reading in Today's Elementary Schools, 1976, pp. 218-26.

3. Developing Vocabulary and Word Identification Skills

- Collect allusions to biblical and literary works.
- Develop vocabulary booklets from various parts of the newspaper. Alphabetize words and use in written assignments.
- Words and phrases can be collected for vocabulary study.
- Make lists of feeling and action words.
- Prepare a class dictionary, each section corresponding to a newspaper section.
- Make vocabulary cards: definition on one side, word on the other. Play games such as tic-tac-toe.
- Dramatize or play charades with words or phrases from newspaper.
- Make up crossword puzzles.
- Make up riddles.
- Play newspaper bingo: use words from the newspaper article or content areas.
- Cut out newspaper photos: students write lists of descriptive words.
- Find words to fit under specific categories; e.g., countries, people, problems, etc.
- Use a felt-tipped pen to analyze words on a newspaper page. From a skill checklist, the teacher can assign a certain skill analysis to the students; e.g., roots and affixes.

ORACY AND LITERATURE

ORAL READING

Oral reading is more difficult than silent reading. All silent reading skills are used during oral reading, plus the skills necessary for effective speech. Each should be used where appropriate.

Types of Student Oral Reading

Audience Oral Reading:

There must be genuine audience. An opportunity to prepare, rehearse, or practice a selection helps to avoid communication problems, such as word recognition difficulties, poor phrasing, or improper use of punctuation. There are three specific types of audience oral reading:

1. sharing a selection with others (e.g., a paragraph in a children's magazine or a story from a reader);
2. dramatic oral reading - simple dramatics such as reading and acting out the parts of a story in a book, a children's magazine, or a reader;
3. choral reading - children read a selection aloud in unison with occasional solo voices. (See also Oral Language and Drama Chapters.)

Oral Reading for Diagnosis:

Oral reading for diagnosis provides the teacher with an opportunity to discover possible reading difficulties. The alert teacher can employ oral reading to determine comprehension problems during instructional sessions. Individual conferences can be held to administer special oral reading tests. Commercial informal reading inventories would be useful for this purpose.

Some skill in reading aloud is necessary to meet the demands of everyday life. Because of its rather infrequent use, however, oral reading is less important than silent reading. Oral reading by the teacher is important to expand background and knowledge and to serve as a good model for the students.

ENABLING PROCEDURES

Oral communication takes place in many different kinds of situations for many different purposes. The following are activities which will aid the assimilation of skills.

Teacher Modelling:

Teach and make use of:

- storytelling - spoken language. This is not a memorized but a natural re-telling of a story the student has read.
  Example: The Loon's Necklace, by W. Toyne (Oxford U. Press).
- listening to texts: (a) live voice, (b) recordings.

- listening to a reading (transition) - all aspects of print are brought skillfully to life: letters, typography, paragraphing, punctuation marks, and line settings of poetry. Words rarely heard in common speech are pronounced while the listener is looking at them. Students hear the tunes of songs so they can sing them later on their own (Moffett and Wagner, 1976).

Student Activities:

Have the student:

- listen to a text first, then read it.
- read out loud or sing along with the live or recorded voice, individually or as a small group.
- try reading silently a challenging text. If the passage is too difficult, listen and follow the text as the teacher reads, rather than giving up completely.
- listen to some texts and read others quietly when wishing to assimilate a lot of related materials.
- read a text silently, then listen to the recording and compare inner rendition with the oral interpretation.
- listen to a class recording and use that version as an aid in rehearsing your own performance of the text.
- as a small group, read a text silently, discuss it together, then play a recording of the same text. Did hearing the text change the ideas gained from reading and discussing it?

Extending activities:

1. Read aloud (rehearsed reading) to a tape-recorder, a better reader (a coach) or another classmate. Sight reading without rehearsal should be used as a diagnostic tool or as part of preparation for rehearsed reading.

2. Choral speaking
   (See Oral Language Chapter.)
   This is the oral interpretation of poetry and prose by a group. The principal purposes are:

   - the use of creative forms for expressing rhythms, emotions, and moods;
   - assurance that every child can join in an effective oral production;
   - practice in reading with emphasis, pause and voice modulation that enhances and aids in acquisition of meaning;
   - enjoyment or oral reading of poetry;
   - satisfaction from participation in effective performance.

   A good procedure with older children follows (Van Allen, 1976).

   - The teacher reads a poem aloud, asking children to form word pictures in their minds as they listen.
   - After reading, the children describe their impressions.
   - Mimeographed copies of the poem are used when discussing word meanings, punctuations, and interpretations of certain words.

- The poem is reread with children performing the action: walking to the rhythm or tapping the rhythm on their desks as someone reads the poem.
- Solo and group parts are designated and tried for effect, then memorized.

3. Drama
   See Drama Chapter.

BUILDING EXPERIENCE AND CONCEPTS

In order to read and understand, the student must have developed a background of knowledge. The more a reader brings to the act of reading, the easier it will be to interact with the material. Therefore, the teacher should be aware of a student's experiential background, and be prepared to provide direct and vicarious experiences which will extend/expand that background.

The following list of activities can be used by the teacher with individuals, small groups, and whole classes.

- participation in and/or observation of demonstrations and experiments
- field trips
- attending exhibits
- viewing filmstrips, films, movies, pictures
- listening to recordings and tapes

Edgar Dale has devised a model, demonstrating the degree of "abstraction" of various audio-visual materials. His "Cone of Experience" illustrates the interrelationships of these materials, as well as their individual positions in the experiential learning process. The cone narrows from its base as increasingly abstract experiences and materials are identified. Direct, purposeful experiences represent "first-hand" reality, situated at the base of the cone.

In order of increasing abstraction, Dale identifies the following: 1) direct, purposeful experiences; 2) contrived experiences; 3) dramatized experiences; 4) demonstrations; 5) field trips; 6) exhibits; 7) television; 8) motion pictures; 9) recordings, radio, and still pictures; 10) visual symbols; and 11) verbal symbols. Thus, verbal symbols are the most abstract form of experience. Teachers should be aware of this model in order to direct concept-building to meet a student's specific needs. (See Dale's Audiovisual Methods in Teaching, 1969.)

Schools can teach students what words and sentences refer to, but reading comprehension will always depend upon the individual's personal experiences.

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THE LITERATURE PROGRAM

The major thrusts of any literature program should be to provide enjoyment and rich literacy experiences to which the students can actively respond.

The middle years encompass a crucial period for instilling the lifelong enjoyment of reading. To encourage a lifelong interest in the total realm of literature, it must be considered as a vehicle for listening, speaking, writing, acting, doing or viewing.

In planning for literature as part of an integrated language arts program, the careful consideration of the background experience, interests and abilities of the students is of the utmost importance. With these considerations, the curriculum provides a framework for teachers rather than prescribes details. At the same time, any and all kinds of material that will stimulate interest and concern in the students should be considered by the teacher. The classroom or central library should include all types of materials from fairy tales to vocational guides, science fiction, informational materials ranging from biographies and maps to Sears' catalogues, animal tales and native stories.

The emphasis in the early years is on exposure to a wide variety of literary forms, where literature is not taught but experienced. This emphasis should be continued in the middle years. Ages nine to eleven are a ripe period for listening to poetry of the kinds that students of this age begin to appreciate and experience, such as those about love, joy, depression. Ages twelve to fourteen encompass a period when young adolescents are beginning to develop self-awareness, an awareness of others and of the complexity of life. Therefore, as well as an emphasis on enjoyment, the literature program should be grounded in personal response, the sharing of insights and group activities.

The desirability of total class versus large or small group discussions will depend on the size of the class. The materials selected also help to determine the size of the group.

During the latter part of the middle years, in addition to exposure to literature, students should begin to identify and describe literary genres, in preparation for the more detailed description and study that is demanded at the high school level.

GENERAL RESEARCH

Several aspects of teaching literature have been clarified through research findings.

Squire (1964) found that literary interpretation generally was unrelated to the intelligence and reading ability of his ninth- and tenth-grade students. He also found common group tendencies in the development of interpretational, literary judgement, self-involvement, and narrational scores. Subsidiary findings indicated that readers who became involved in a selection

also were inclined to react to its literary qualities, and that reactions during the process of reading were different from those which occurred after the reading.

Responses gathered through taped interviews with third to twelfth graders by Purves (1975) indicated a general progression of literary analysis. Third-graders reported mostly on literal aspects; fourth-graders added personal relations; fifth-graders gave more complete responses but also added evaluations; sixth-graders included interpretations; seventh-graders focussed on evaluations of meaning and understanding; eighth-graders and beyond began looking for hidden meanings; by twelfth grade, in addition to interpretation and evaluation, they included comments on the work's evocative power.

Children's interests have been studied extensively; however, only general guidelines emerge for the teacher's use. Feeley (1974) concluded that boys and girls showed distinctly different interest patterns in literature in the middle grades. Ashley (1970) contended reading tastes largely had crystallized by fifth grade, and Terry (1974) found grades four to six children preferred poetry relevant to their lives rather than traditional poems.

According to Huus (1979), interests have changed little over the last 30 years. Interests begin to diverge after about age nine; both boys and girls like mystery, animals, adventure, comics, and humour; boys like sports, science, cars, history and informational subjects; girls like fantasy, people and problems, social themes, and hobbies.

Purves and Beach's (1972, p. 35) classic investigation into the response to literature is best summarized in their own words:

> We know that it is a complex process and that it consists of a number of interrelated parts: understanding; the possession of information and the ability to grasp verbal and human complexities; psychological readiness to become as objective as one can; the concomitant psychological ability to enter into the world of the work; the use of various evaluative criteria, both personal and impersonal; and the ability to articulate critical statements. We know that understanding and liking are associated. We know that readers are interested more in content of literature than its form. We know that some readers can be influenced by what they read - emotionally, attitudinally, and intellectually.

Many arguments about teaching literature are based on decisions about what is of literary merit. Cooper (1972, p. 6), in discussing the measurement of growth in appreciation of literature, suggests the following operational definition: "...any work of literature which is honest, original, and powerful. It might have been written yesterday by a sixth grader in Harlem or Iowa City or centuries ago by a British poet or Greek playwright."

Broten, Birdsall and Donald (1978) found that Canadian Literature courses are helpful in learning more about Canada and its literature. Approximately half of the high school students surveyed found Canadian literature to be more interesting than other English courses. However, only one-third had read a non-assigned Canadian work. These findings warrant a conscious inclusion of Canadian works in the curriculum. Teachers may need to learn more about Canadian authors.

GENERAL PROGRAM AND LEARNING GOALS

For specific teaching objectives, see "Reading for Appreciation" and "Comprehension" objectives at the end of this chapter.

> The teaching of literature is a planned program for which the main objective is enjoyment of literature and continued interest in reading through developing a sensitivity to literary artistry as well as to content. (Odland, 1979, p. 364)

Teachers Should Strive

- To encourage reading for enjoyment.
- To aid in language development.
- To provide models for creative expression.
- To enhance ability in composition.
- To allow access to the library.
- To facilitate training in library skills.

Students Should Strive

- To experience literature.
- To respond to literature.
- To value literature.
- To develop personalized reading preferences.

DIFFERENTIATING TEACHING OF VARIOUS GRADE LEVELS

GRADE	Genre	Text Selected (difficulty considered)	(Interpretation) Depth of involvement	Elements	Concreteness Abstractness	Emotional Response	Relationship to Writing and Other Integration
5	stories (fiction & novel) non-fiction poetry play informational	e.g., "Owls in the Family"	experience: - broadening interests and creating new ones	expose to: - plot - setting discuss: - character - story line	word play intuitive understanding	like enjoy	sensory description
6	plus full length play	e.g., "Tom Sawyer," "Reflections on a Gift of Watermelon Pickle" major genre	identify: - broadening & creating - interpret meanings	identify: - plot - setting describe: - story line - character	labelling events true stories infer and interpret	identify didactic purpose	
7	plus short story	e.g., "The Incredible Journey"	identify, describe and deepen interests beyond the story line	expose to: - style - theme discuss: - plot - setting	- invented stories - symbolism - fuller understanding of literal & inferred meaning	express emotions	
8	plus essay	e.g., "The Chrysalids," "Day of the Triffids"	describe and apply: - deepening interests - understanding of human nature and self	expose to: - tone - mood discuss: - style - theme describe: - plot - setting	- projecting beyond reality; e.g., science fiction - hidden meanings	- empathize - comment on evocative power	associations and inference

Types of Literature

Several types of literature are listed below to emphasize the broad range of literary experiences to which students should be introduced.

epitaphs
proverbs
short stories
book-length stories
novels
essays
scripts

short plays
folktales and fables
myths and legends
fairytales
poetry
songs
jingles

comics
advertisements and signs
tongue twisters

brain teasers
anecdotes
riddles

newspaper articles
book reviews
diaries
reports
letters and telegrams
autobiographies and memoirs

logs
third-person true stories
recipes
directions
actual and invented dialogues
media materials (photos, codes, comics, and signs)

pictures, photographs, slides, movies, recordings, pictographs, cryptograms
puns and cunundrums
jokes and other kinds of humour (insults, parodies)
codes
logos and mottoes

APPROACHES TO TEACHING LITERATURE

Adapting to Level of Students

1. Direct Instruction - Choosing literature to present to an entire class is a challenge, but students need to share common literary experiences. These unified or shared experiences provide a foundation for guided group and individual reading, which can be organized later to meet the interests of the less able or to challenge the gifted. Teachers also are encouraged to present special lessons to groups of students, but some indirect instruction should be presented to the class as a whole, mainly to develop a basic core of ideas for sharing.

2. Teaching by Groups - The use of varied materials and grouping procedures is suggested as one way of meeting the needs and interests of all students in a large class. Planning is needed to arrange class time so the teacher can meet each group separately every two or three days for at least 20 minutes. For this, students need study guides and reading materials before each meeting with the teacher. Any group may be provided with instruction while the others work on assignments. At times, groups may meet without the teacher for a specific purpose.

3. Analysis - During the middle years, an emphasis on literary experiences rather than on analysis seems to be the best approach to teaching literature. Teachers should guide book selection and help students to read literature as a human experience. A teacher's goal should not be to teach a fixed number of books or a collection of literary or historical facts, but to help students to read and share the insights of an author and to respond actively as they read. Therefore, books offering genuine insight into human thought, feeling and action should be selected. Young people need help in finding meaning in literary works, and it takes a number of years for them to develop an appreciation for literary form. For this reason, knowledge of both content and form should be fostered through exposure to many and varied experiences with literature. Understanding builds very gradually. At first, students need to react to characters and to the story. The level of response is raised through organized guidance and a balanced program that provides reading in all genres.

4. Discussion - Discussion may occur in a number of ways. The teacher may lead a discussion with the whole class, a group, or an individual student. The class may be organized into discussion groups. Often, a group of five or six students may lead a discussion with the class or with another group of similar size. Student-centred situations may include such formats as forums, panel discussions, and group presentations with audience feedback. In any organized discussion, the teacher needs to be familiar with the content, literary strengths and relevancy of the piece of literature. The more planning that is done, the better able the teacher is to follow children's interests and understanding. Being familiar with the content should enable the teacher to extend discussions and to follow broader interpretations. The teacher's role is to direct and facilitate discussion among the students. The focus is on student talk and interaction that will operate even when the teacher is absent; however, groups need to be trained to become independent of the teacher.

   Good peer discussion does not develop easily. Group talk (see Moffett and Wagner, 1976) requires purpose, a set of conditions or rules, training in selecting topics and outlined procedures. Reasoning guides (see Herber, 1970) and DRTAs (see Readiness section) are additional ways to make discussions more profitable.

   Every student must learn to:

   - understand the meaning of the topic or question;
   - contribute to the flow of ideas;

- listen to what is said in order to be able to respond;
- keep to the point;
- sum up the main points;
- evaluate the quality of the discussion.

5. Individual Reading - Wide individual reading may be encouraged through careful guidance. Often, it is best for the teacher to prepare a reading list with the class and to provide as much individual student guidance as possible. However, students need to share their reading experiences in a variety of ways, through reports, oral presentations, informal group discussions, or some other form of communication. Careful planning is needed to ensure that meaningful sharing occurs.

   Time should be set aside also for uninterrupted sustained silent reading or bulk reading. At times, if a balanced collection of books is available in the classroom, students should be allowed to read when they finish other activities.

6. Oral Reading by Students - Oral reading increases a student's ability to interpret texts with sensitivity and expression. Care must be taken to allow the student to rehearse the reading so that he is not made to feel ill-prepared for the task. Provide non-threatening situations for reading aloud. The audience always should be listening for meaning or listening with a purpose.

7. Oral (Storytelling, Choral Speaking) - Storytelling is valued in teaching literature for:

   - reinforcing the teaching of sequencing;
   - demonstrating understanding of materials;
   - practicing and developing language skills;
   - motivating listeners to read the story later.

   Storytelling can benefit both the teller and the listener.

   Choral reading is recommended to foster interest in literature, especially poetry. Choral reading/speaking heightens enjoyment through group participation. The process often is more important than a polished final product. Choral reading helps students to recognize or interpret:

   - points to emphasize
   - rhythm of words and phrases
   - punctuation
   - form
   - quality of sounds suggested by the author - onomatopoeia, alliteration, assonance, consonance
   - imagery
   - tone, story, mood, feeling

8. Reading to the Class - The value of reading aloud parts of a novel, selections from literature, or poetry to the class daily is supported by current research (Cohen, 1968). In fact, most authorities advocate reading to students at least once a day. However, the two most important

motivators in helping students to become readers are a time for reading books of their choosing, and hearing books read aloud by an enthusiastic teacher.

Reading aloud helps to compensate for the discrepancy between the ability and interest level of many middle years students. Listening to reading facilitates language development, gives exposure to language patterns, and leads students toward an appreciation of the sounds, rhythms, structures, and forms of literature.

In the middle years, many students still have difficulty in reading the books in which they are interested, but once they have heard a good book read aloud they frequently want to read it again to savour it. In this way, reading aloud helps to generate an interest in books as well as a taste for good literature.

9. Dramatization - There are many ways to dramatize literature: scripted plays, improvisation, reader's theatre, pantomime, and role playing. Of the many values of dramatization, the most important are personal involvement, the interpretation of implied information, the functional use of language, and the development of thinking skills. (See also Drama Chapter.)

10. Thematic/Integrated Approaches - The thematic/integrated approach to literature involves a teaching unit centred around a theme or a concept. The integration component indicates that the various modes of language arts and other subject areas are used to teach a variety of objectives. Normally, an integrated thematic unit is planned for a block of time, such as a week or more.

    The general steps in organizing thematic/integrated units follow.

    - Select a theme appropriate to age/grade level.
    - Select objectives to be included in the unit. These could be languaging, social, interaction, or subject area objectives.
    - Select appropriate picture books, films, recorded materials, supplies, art, resources and equipment.
    - Plan for various groupings and administrative procedures in cooperation with the class.
    - Plan for activities, assignments, and projects, and determine how all the end products are to be evaluated.
    - Implement the various steps in the plans.
    - Evaluate the thematic/integrated unit, both formally and informally.

11. Workshop - A workshop is defined as a group of students learning to do something together under the guidance of a teacher. Everyone participates, both as producer and as critic of what is produced. It is a sharing/learning process where a student not only learns by what she does but also learns from what others do. Workshops include all areas of language arts: writing, listening, literature, speaking, reading, and drama. The workshop approach can be applied easily to other subject areas as well.

Suggested workshop activities include the following:

- book-making workshop
- drama workshop
- illustrations of literature workshop
- reader's workshop
- poetry reading and writing workshop

12. Gaming/Simulation - Gaming and simulation are ways of applying what has been learned through literature. This is a high-level activity requiring deep thinking, and is not recommended as a total class activity. There are three elements to gaming/simulation: structure, competition, and participation. In many gaming/simulations, the student is required to interact with others in lifelike situations, and also required to deal with various strong feelings and emotions associated with the topic.

    One function of gaming is to change a student's attitude to learning from passive to eagerly active. Students try to recreate a situation without actually being there. Motivation and learning often occur more readily through games where the skills of problem solving, communication and cooperation are involved. As well as providing an opportunity to try out the skills and knowledge that students have acquired, gaming injects realism and relevance into the classroom. With the increasing availability of microcomputers in the classroom, many pre-programmed simulation games and exercises will become accessible.

    Suggested gaming/simulation activities follow.

    - Re-enact a situation which has been read about, and develop and simulate possible different conclusions.
    - Simulate new ways of solving a problem in a story or a novel.
    - Find ways of integrating instructional content.
    - Find ways of applying skills and knowledge to a complex situation.
    - Design a game based on a novel, story, or poem.

    Some suggestions for designing a simulation learning game follow.

    a. Choose a topic which reflects an event or real-life situation that can be defined readily and understood easily.
    b. Identify main characters, resources and communication processes.
    c. Set time limits and/or constraints.
    d. Determine how a game ends and how it is won or lost.
    e. Try, check and refine the game before writing the players' manual.
    f. Include in the manual such information as instructional objectives, materials, and a description of each major role.
    g. Outline some ideas for follow-up activities.

    (A good reference is Theogarajan, S. and Stolovitch, H.D., Instruction Simulation Games, Prentice-Hall, 1978).

13. Canadian Content - The middle years programs should include a balance of fictional and non-fictional material. The inclusion of contemporary works and significant works of earlier periods should ensure a balance of views and genres. However, the emphasis should be placed on the selection of a broad range of literature. Canadian content is important. It is best to select Canadian writing and to emphasize Canadian literature particularly during the years that Canadian history is taught. Much of the Canadian literature should be integrated and/or correlated with Canadian history and geography. Three sources are important for the teacher and librarian:

    a. Egoff, S. The Republic of Childhood, Oxford University Press, 1975.
    b. Canadian Materials: An Annotated Bibliography for Canadian Schools and Libraries, Ottawa: Canadian Library Association.
    c. In Review: Canadian Books for Young People, Toronto: Provincial Library Service.

Selecting Books

For the Student:

Students should be exposed to a wide variety of literary forms that will provide significant experiences for them, which may not necessarily be the same ones that provide literary experiences for adults. Indeed, damage to the reader's attitude may result if teachers disregard the level of maturity and experience, especially of adolescents. This doesn't suggest that all classics be eliminated, but that books which offer youth some insights into their own world, modern classics as well as standard selections, have their place in the program. These books are the ones that help students to relate literature to life and help them to find meaning and experience in literary works.

Without assistance, students could remain at a fixed level of interest, but they may develop a sense of direction and focus in independent reading if they are led to sense a progression in the quality and maturity of the books they read. Many teachers develop book ladders to be used in guiding individual reading. These ladders arrange book lists into steps, according to the number of elements of appeal in each book. The last step in the ladder, for example, would list the books that possess the greatest number of elements of appeal.

Suggestions for student book selection and guidance are as follows:

- book ladders
- book reviews
- book lists of similar and dissimilar titles
- book displays
- write papers comparing books
- graphic displays
- share reactions to books
- use of available resources: library, book selection media, reviews in periodicals
- selected reading on a topic or person
- book trials and reading records
- murals

For the Teacher:

Teachers may find assistance in choosing books for their classes in a number of ways.

1. Prepare a list with the class.

2. Suggest ten books that previous groups have enjoyed.

3. Search the National Council of Teachers of English annotated bibliographies, such as: J. L. Walker (Ed.), Your Reading (1975), or M. L. White (Ed.), Adventuring with Books (1981); or search International Reading Association annotated bibliographies, such as: V. White and E. Schultz, Books About Children's Books (1979), or M. Graves, J. Boettcher and R. Ryder, Easy Reading Book Series and Periodicals for Less Able Readers (1979).

4. Read current reviews in Canadian Materials, In Review, Children's Catalogue, Junior High School Library Catalogue, Elementary School Library Collection, The Booklist, School Library Journal, or The Horn Book Magazine (all available through the Department of Education Library or Education Library, University of Manitoba).

5. Consult lists, such as are found in S. Egoff's The Republic of Childhood (Oxford U. Press, 1975) - Canadian; D. Fader's The New Hooked on Books (Berkley, 1976); M. Arbuthot's Children's Books Too Good to Miss (University Press Books, 1971).

6. Consider references such as R. Carlson's Enrichment Ideas (Wm. C. Brown); P. Cianciol's Illustrations in Children's Books (Wm. C. Brown); or J. Hopkins' More Books by People (School Book Service).

7. Invite school, community, or Department of Education librarians to discuss book selection.

EVALUATING PERFORMANCE IN LITERATURE

This section suggests a number of ways to measure student achievement and to assess program effectiveness. Evaluations should take into account the principal objectives found elsewhere in this document, but should stress attitude and response as opposed to a heavy demand for critical, analytical knowledge about literature.

Evaluation in the teaching of literature historically has been extremely problematic, since the goals are those of response, value and discrimination --all of which develop gradually. Cooper (1972) suggests five areas to be considered in evaluation: understanding, interpretation, appreciation, attitude, and skills of literary criticism. All require different measures. Loban, Ryan and Squire's (1969) suggestions for evaluating "appreciation," for example, include ability to interpret behaviour, sensitivity to form and style, grasp of ideas and theme, and growth of personal tastes.

Studies indicate the development of reading as a habit occurs during the middle years. This is the age when discrimination in reading begins to develop and where much of the teacher's concern about literary terms and literary classification is misplaced. At this stage, the indulgence in literature should be far more important than knowledge of literature. Students need to be encouraged to read widely and should be provided with many opportunities to respond to the ideas found in the literature they read. Thus, the development of a positive student attitude and response should be the central aim of teaching and evaluating at this stage.

In assessing or evaluating student attitudes, one must remember these are long-range objectives, which are not easy to measure in a semester or term. A yearly look at attitudes, over a period of two or three years, is recommended as a more reliable method of assessing change.

To evaluate student response, schools may wish to devise a guide for the kinds of activities and behaviour in both spoken and written discourse that are to be encouraged in the classroom.

Consideration should be given to literary appreciation, understanding, interpretation and criticism, which are intended to refine personal taste and discrimination.

The following chart indicates areas of emphasis.

LEARNING EXPERIENCES/RESPONSES

Areas to Emphasize at Each Grade Level

Grade	Literal	Personal Relations (relating to self)	Expect Full Responses & Evaluations	Begin to Interpret	Extend Meaning & Understanding	Hidden Meanings
4	*	x				
5	*	*	x			
6	*	*	*	x		
7	*	*	*	*	x	
8	*	*	*	*	*	x

Note: (x) Begin or introduce

Instruments of Evaluation

1. Growth Tests (mainly sight readings):

   The purpose of growth tests is to assess, from time to time, the student's ability to read an unfamiliar work carefully. Usually, growth tests are sight readings of poems and prose passages, designed to test the student's ability to state and interpret the main idea, relate parts of the poem or passage, and to discriminate or evaluate.

The tests should be varied, using a wide range of materials. They should be used to find out where students are, what they need help with, and how much they finally do achieve. These tests should be followed by whole-class and small group discussion, so that students can talk about the differences in their answers.

2. Written Answers:

Paragraphs and longer compositions are the traditional responses to literature. Ensure that tests, examinations, and written assignments do not form too large a proportion of the means of measuring achievement. However, the written answer is a useful tool and should be used to develop a student's ability to produce a sustained and argued description, interpretation, or evaluation of a selection. The writing may be personal or formal, depending on the nature of the topic. The student is expected to compose and arrange a reasoned response to what has been read.

3. Other Forms:

Some instruments teachers may construct for their own use are as follows:

- questionnaires
- student profiles
- group interaction charts
- attitude scales
- interest surveys
- quizzes
- multiple choice tests
- matching tests

(See Cooper and Purves, A Guide to Evaluation, 1973.)

Suggestions for Evaluating

1. Ability to Interpret Character:

- Complete matching tests on characterization.
- Write a series of quotations or descriptions of incidents which reveal character, arranged chronologically.
- Predict the behaviour of a literary character in a new situation.
- Conduct an opinion pool to survey reactions to characters or events in a story.
- Do completion tests on character traits.
- Do multiple choice tests on behaviours.

2. Sensitivity to Form and Style:

- Select, from a list, the word which matches the mood of a passage.
- Use an opinion pool to explain reactions to style or mood.
- Write, in a short time, a description of a situation clearly recalled.

3. Grasping Idea and/or Theme:

   - Compare two paragraphs.
   - Ask students if the main ideas of two poems are similar.
   - Summarize the significance of the short story in a paragraph or sentence.
   - Quiz students on themes or main ideas.

4. Personal Taste:

   - Keep records of individual reading.
   - Plan individual conferences.
   - Keep a summary of voluntary reading.

5. Attitudes, Opionions, Interests:

   - Use: attitude scales;
     questionnaires;
     completion tests;
     quizzes;
     interest inventories.

Use only those evaluative instruments that are appropriate to each grade level.

RELATIONSHIPS TO WRITING, SPEAKING, LISTENING

> Language arts is what the language arts are - speaking, listening, reading, and writing. There are four activities because people encode and decode language at two levels - oral and written. We have to keep in mind the fifth activity, thinking, which grounds the other four. (Moffett and Wagner, 1976, p. 11)

Since all four strands are integrated, there will be writing, speaking, listening, and media activities included in the reading program.

Sample Listening and Media Activities

Television programs, films, filmstrips, radio programs, and records are all useful sources for stimulating writing and discussion activities. Analyze them for types, times, purposes, effects, and language (vocabulary).

Enabling Procedures

1. 16mm Films for Use in the Language Arts

   Refer to Sample Unit 3 in the Visual Communication Chapter, for a list of National Film Board films suggested for use in the language arts.

2. Graphics

- Make original drawings; title and caption.
- Draw comics and cartoons, as well as illustrations for stories.
- Create roll-a-stories on scrolls or strips of paper or plastic.
- Design posters, bulletin board displays, greeting cards, letterheads, stamps.
- Make word and picture collages, dioramas of scenes from stories.
- Create classroom museums.
- Make signs, practical and entertaining.
- Create ads, badges, bumper stickers, money.
- Write concrete poems and rebuses.
- Invent codes, picture symbols, brain teasers.
- Draw charts and diagrams, graphs and scales.
- Make maps.
- Create Math-English problems and equations.
- Make up card and board games.
- Draw filmstrips.
- Draw slides.

3. Photographics

- Take own photos and title, caption, or make a collage.
- Tell true stories about photos which have been made or found.
- Make up stories about any photos--singles; sequences--action; dialogue; inner speech; setting.
- Make up poetry about any photo: Haiku, etc.
- Make animated moving pictures.
- Adapt a story or poem to screen.
- Discuss photos, referring to internal evidence.
- Make live motion picture.

4. Live Performing

- Make statements through body movements: pantomime, charades, dance.
- Write or improvise puppet shows.
- Do choral reading or voice chorus of texts.
- Sing texts.
- Combine voice, gesture, and stance in readers' theatre, chamber theater, story theatre, and other rehearsed reading of texts.
- Memorize, rehearse, and perform scripts/transcripts.
- Put together multimedia shows combining slides, films, drama, music, dance, pantomime, reading, and improvisation.
- Make up action and dialogue from a given situation.
- Write songs and musicals to perform.

5. Audio Recording

- Make a sound story of nothing but sound effects in sequence and ask others to verbalize a story for it or make their own narration and weave it into the tape.

- Tape something spoken, then transcribe it later as a composition, revising if needed.
- Record a rehearsed reading of a text and put in the listening library for others to hear.
- Write and tape a radio script, and play it to others.
- Record a "blow-by-blow" account of a game or other physical event. Play as is or transcribe later.
- Record interviews to present directly to others.
- Record interviews as part of a research project, to use as notes.
- Record a telephone improvisation and play back or transcribe.
- Record school announcements and ads.
- Listen to recordings while following text with eyes.

6. Video Recording

- Tape improvisation, performances, and discussion to play back and critique afterwards.
- Do a talk show.
- Make up and perform commercials and newscasts.
- Do a T.V. documentary on location, with interviews.

7. Media Materials - Means and Models

- Booklets that combine words with graphics - photos, photos with captions, comics, comics to fill, codes, rebuses, brain teasers, jokes, charts and graphs, maps, signs, songs.
- Decks of photo cards for story-making.
- Card games combining words with pictures and other symbols, on cards and charts.
- Books containing scripts for different media.
- Listening library, permitting seeing and hearing a text simultaneously.
- Combination of recorded text with unpunctuated print text, to teach punctuation.
- Manipulatable materials and letter-moving devices for word making: spelling and phonics.
- Activity cards combining graphics with words.
- Films and videotapes, fictional and documentary, for discussion and stimulation of writing and other creativity.

READING AND LITERATURE OBJECTIVES

Grade Five Ages 10+

Students should be able to apply the reading skills and objectives of previous grades.

I. Vocabulary

A. Word Recognition

1. Shows word recognition of vocabulary in the content areas - social studies, literature, mathematics, science, etc.
2. Shows instant recognition of words that occur frequently in general reading material.
3. Shows an understanding of sight vocabulary appropriate to grade five.

B. Word Meaning

1. Can define words read in context.
2. Can provide synonyms and antonyms.
3. Knows homophones; e.g., deer, dear.
4. Knows homographs; e.g., fast: run/not eat.
5. Understands figurative and colourful expressions.
6. Begins to develop knowledge of word origins.

II. Word Attack

A. Structural Characteristics of Words

Knows how to use:

1. initial consonants and blends
2. short and long vowels
3. vowel rules
4. rules of syllabication
5. accent rules
6. possessives
7. contractions
8. silent letters
9. roots (common)
10. affixes (common)

B. Using the Dictionary

1. Alphabetizing (up to four letters).
2. Knows abbreviations in the dictionary.
3. Uses guide words.
4. Uses diacritical markings.
5. Uses key to pronunciation.
6. Can follow cross-references.
7. Understands secondary accents.

C. Context Clues

1. Uses context clues.
2. Understands sentence structure.

III. Comprehension and Critical Reading

A. Growth in Thought Process

1. Demonstrates growth in thought processes by perceiving and comprehending increasingly complex written material.
2. Understands the role of the writer.
3. Is learning to gain literal and inferential comprehension of main idea, detail, sequence.
4. Can identify and infer relationships; e.g., time, distance, cause and effect, size.
5. Draws conclusions and predicts outcomes.
6. Makes generalizations.
7. Discriminates fact from fiction.
8. Detects absurdities and humour.

B. Reading for Appreciation

1. Reads for pleasure and for information.
2. Responds to different types and forms of literature at a developmentally appropriate level.
3. Reads from a variety of sources out of general interest.

IV. Studying

A. Locating Information

1. Books

(a) Can locate: title page, author, illustrations, publisher, copyright year, and index.
(b) Uses table of contents.
(c) Uses glossary.

2. Graphs and Charts

(a) Knows meaning of line graphs.
(b) Knows meaning of bar graphs.
(c) Can read charts.
(d) Knows metric terms.

3. Reference Materials

(a) Knows different uses of dictionaries and encyclopedias.
(b) Understands that encyclopedia topics are arranged alphabetically.
(c) Can use local maps.
(d) Can use newspapers and magazines to supply recent information.
(e) Can use library card catalogues.

B. Organizing Material Correctly

1. Recognizes Roman numerals and letters in outlining.
2. Lists ideas in proper sequence.
3. Can follow directions.
4. Can summarize.

C. Note-Taking

1. Can take notes from reading.

V. Oral and Silent Reading

A. Oral Reading

1. Reads with understanding and expression.
2. Can read to an audience and can maintain eye contact.
3. Adjusts rate of reading to specific purposes and materials.

B. Silent Reading

1. Reads silently more rapidly than when orally.
2. Reads with good comprehension.
3. Reads without lip or head movements or pointing.
4. Reads increasingly complex materials.
5. Reads silently for greater periods of time.

Grade Six Ages 11+

Students should be able to apply the reading skills and objectives of preceding grades.

I. Vocabulary

A. Word Recognition

1. Word recognition of vocabulary in the content areas: social studies, literature, mathematics, science, etc.
2. Shows an understanding of sight vocabulary appropriate to grade six.
3. Instantly recognizes words that occur frequently in general reading material.
4. Applies such contextual analysis as roots, affixes, word order, signal words.
5. Uses configuration clues.

B. Word Meaning

1. Knows multiple meanings of words.
2. Can associate words and feelings.
3. Knows the difference between formal and informal language.

4. Understands level of language usage.
5. Continues to refine discrimination learned previously.
6. Can hyphenate words.
7. Can provide synonyms and antonyms.
8. Understands homophones and homographs.
9. Can write metaphors and similies.
10. Continues to develop knowledge of word origins.

II. Word Attack

A. Structural Characteristics of Words

Review:

1. initial consonants and blends
2. short and long vowels
3. vowel rules
4. rules of syllabication
5. accent rules
6. possessives
7. contractions
8. silent letters
9. roots
10. affixes

B. Dictionary

Review and Extend:

1. Division into quarters for purposes of locating words.
2. Alphabetizing word through four or more letters.
3. Knows abbreviated parts of speech.
4. Uses guide words.
5. Uses diacritical markings.
6. Uses key to pronunciation.
7. Can follow cross-references.
8. Understands secondary accent.

C. Context Clues

1. Uses context clues.
2. Understands sentence structure.

III. Comprehensive and Critical Reading

A. Growth in Thought Process

Review and Extend:

1. Demonstrates growth in thought processes by perceiving and comprehending increasingly complex written material.
2. Understands the role of the writer.

3. Demonstrates an understanding of the author's style and structure.
4. Literal and inferential comprehension of main idea, detail, sequence.
5. Can identify and infer relationships.
6. Draws conclusions and predicts outcomes.
7. Makes generalizations.
8. Discriminates fact from fiction.
9. Detects absurdities and humour, pathos, comedy situations.

B. Reading for Appreciation

1. Reads for pleasure and for information.
2. Identifies and responds to different types and forms of literature.
3. Reads from a variety of sources, out of general interest and to broaden understanding of self and others.

IV. Studying

A. Locating Information

1. Reference Materials

(a) Can read and interpret graphs.
(b) Can read and interpret maps.
(c) Can locate material in encyclopedias.
(d) Uses dictionary regularly.

2. Library

(a) Uses card catalogue.
(b) Understands book classification system.

3. Periodicals

(a) Reads newspapers.
(b) Knows major sections of newspapers.
(c) Reads magazines.
(d) Uses periodicals for current information.

B. Organizing Material

1. Can follow directions.
2. Can draw conclusions.
3. Can read for verification.
4. Can summarize.

C. Note-Taking

1. Can use notes taken from structured oral or written materials.
2. Can write summary.

V. Oral and Silent Reading

A. Oral Reading

1. Reads with expression.
2. Reads with confidence and correct phrasing.

B. Silent Reading

1. Reads without lip or head movements or pointing.
2. Reads silently more rapidly than when orally.
3. Adjusts rate depending on material being read.
4. Can read 180 words per minute in fiction.
5. Reads increasingly complex materials for greater periods of time.

Grade Seven Ages 12+

Please note the reading objectives as outlined for grades five and six. The student should be able to apply the reading skills and objectives of grades one to six.

I. Vocabulary

A. Word Recognition

1. Recognizes words that are introduced in a systematic way within the content areas.

B. Word Meaning

1. Specific use of word choice.
2. Expansion and precision of specialized vocabulary.
3. Recognizes multiple meanings of words (denotation and connotation).

II. Word Attack

A. Structural Characteristics

Review and Extend:

1. Sounds of c and g.
2. Blends, diagraph, dipthong.
3. Medial sounds.
4. Final sounds.
5. Knows and applies vowel rules.
6. Knows and applies syllabication rules.
7. Knows and applies accent rules.
8. Can shift accent and change use of word.
9. Learns meaning of less common roots.
10. Learns meaning of less common prefixes.
11. Learns meaning of less common suffixes.
12. Identifies compound words.

B. Using the Dictionary

1. Interpretation of etymology.
2. Colloquialisms.
3. Acceptable abbreviations.
4. Foreign terms, phrases.
5. Geographical place names.
6. Origins of names.
7. Begins using collegiate dictionaries.
8. Becomes familiar with a thesaurus.
9. Can use dictionary of antonyms and synonyms.
10. Is introduced to specialized dictionaries; e.g., Dictionary of Slang and Unconventional English - Partridge ERIC; A Dictionary of Canadianisms - Lovell.

C. Context Clues

1. Relates pictographic clues to verbal clues.
2. Understands figurative language.
3. Connotation.
4. Presentation clues:
   (a) position in sentence
   (b) function or purpose served by the word
   (c) punctuation
   (d) typographical aids (italics, capitalization, etc.)
5. Subordination.
6. References or antecedents (anamorphic relations).
7. Preposition clues.
8. Connectives.
9. Transitional words and phrases.

III. Comprehensive and Critical Reading

A. Growth in Thought Process

1. Understands main idea.
2. Can locate topic sentence.
3. Able to outline sequence of ideas.
4. Knowledgeable of subordinate ideas.
5. Can repeat general idea of material read.
6. Can remember specific important facts.
7. Can relate material read to known information or experience.
8. Can follow printed directions.
9. Can interpret hidden meaning.

B. Reading for Appreciation

1. Introduction to full-length literary forms and genres.
2. Understands literature at a developmentally appropriate level.
3. Is able to communicate about literature.
4. Develops individual interest.
5. Responds to literature.
6. Is able to relate literature to other language arts subjects.

C. Knows Meaning of Terms in Vocabulary of Language

1. Simile, metaphor, personification.
2. Synonyms, antonyms, homonyms.
3. Onomatopoeia.

D. Linguistic Structure

1. Understands such linguistic structures as:

(a) passives
(b) tense
(c) nominalization
(d) change in case
(e) inflected forms

IV. Studying

A. Locating Information

1. Reference Material

(a) Uses graphic materials such as pictures, maps and globes, graphs, tables.
(b) Is familiar with book parts such as title, copyright, table of contents, index, glossary, appendix, chapter heading, introduction, summary.
(c) Uses library sources such as card catalogues, encyclopedias, atlases, bibliographies.

B. Organizing Material

1. Recognizes a primary source and a secondary source.
2. Perceives main ideas and details in paragraphs.
3. Perceives main ideas and sub-topics in selections.
4. Understands the essay form, the short story form, and the novel form in fictional material.

C. Note-Taking

Review formal note-taking. (See section on note-taking.)

D. Studying Efficiently

1. Manages time scheduling for daily assignments and projects.
2. Study for objective testing; e.g., multiple choice, true and false.
3. Study for subjective testing; e.g., short answer, essay answer.

V. Silent and Oral Reading

A. Silent Reading

1. Reads silently without lip movements.
2. Reads silently at twice oral rate.
3. Adjusts silent rate to material.
4. Reads popular fiction at 200+ words per minute.
5. Uses skimming techniques when applicable.

B. Oral Reading

1. Reads aloud with comprehension.

Grade Eight Ages 13+

Please note the reading objectives as outlined for grades five, six and seven. The student should be able to apply the reading skills and objectives of grades one to seven.

I. Vocabulary

A. Increases vocabulary through wide reading.

B. Organizes own word study techniques.

II. Word Attack

A. Reviews structural characteristics.

B. Extends less common roots and affixes.

III. Comprehensive and Critical Reading

A. Interpretation

1. Sequences events from multiple sources.
2. Makes generalizations from multiple sources.
3. Identifies relationships of elements from multiple sources.
4. Identifies author's purpose.
5. Develops use of parts of speech through transformation of sequences.

B. Application

1. Uses multiple sources for documentation and support for opinion.
2. Uses maps, graphs, charts, tables when appropriate in response to readings.
3. Takes notes during debates and other presentations in order to summarize and respond to logic used.

4. Uses reading for different purposes:

   (a) practical information
   (b) problem solving
   (c) recreation

C. Analysis

1. Differentiates between types of sentences:

   (a) expository
   (b) narrative
   (c) descriptive
   (d) persuasive

D. Synthesis

1. Extends generalizations beyond sources.
2. Hypothesizes.
3. Suggests alternatives and options.

E. Critical Evaluation

1. Develops own criteria for critical review of materials:

   (a) fiction
   (b) propaganda
   (c) non-fiction
   (d) essays
   (e) journals
   (f) biographies

2. Makes judgements about author's qualifications.
3. Judges reasonableness between statements and conclusions.

F. Reading for Appreciation

1. Recognizes figurative language, imagery, dialect, and colloquial speech.
2. Extension of literary forms:

   (a) folk literature: tales, songs, fables, legends and myths
   (b) short story
   (c) non-fiction, including propaganda
   (d) poetry, limerick, couplet, sonnet, blank verse, and internal rhyme
   (e) essays

3. Compares value systems of characters.
4. Understands settings: social, economic, and educational.
5. Responds to the author's background.

6. Responds to the author's style of mood and point of view.
7. Emotional response to literature.

V. Oral and Silent Reading

A. Reads at appropriate rates for grade level.

B. Reads orally with expression.

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Composing and Writing

SPANDEX BRAIN
~~SPANDEX BRAIN~~

before is gone and
suddenly balloons are realistic
expectations, brilliant and cushiony.
the sun is a hollow gourd filled with spirit
key to me, extending to earth and wave
lengths of density
sit, lie, spin, whirl, clouds rush
like a 3-D movie enveloping time
and space.
july from december –
it's my mind's movie playback video
significance is imperative, consuming:
state, tell, teach
while learning and
EXPANDING
~~EXPANDING~~

C L Hernandez - Ramdwar
(Student)

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INTRODUCTION

Writing is only one aspect of language development, and in the instruction of composing and writing, there must be a close interrelationship of thinking, talking, reading, media, and all forms of communication.

The middle years students should be moving away from "talk written down," to a stage where specific writing tasks are performed on a variety of levels and for many purposes; however, the originative, rather than mechanical, approach should be used. Instruction, therefore, should support a developmental process, but it must be remembered that every piece of fresh and natural expression reveals the mind and outlook of a student: what he notices, responds to, and delights in.

Attention should be given to extending the student's ability to respond to a variety of audiences in different situations, and for specific purposes from different points of view. As the student progresses through the middle years, language needs and interests become more specific and complex, and there is an increased demand for competence in varying language patterns. The student's individual style becomes more evident as she learns to manipulate and use language. A necessary component of this development is the exploration of language through extensive reading of literature.

Purposes for Composing and Writing

In composing and writing, a purpose or clear rationale should be established with the student, who always should be involved in setting short-term goals, but who also must understand the long-term goals. The classroom activities and experiences often provide a context in which to establish a purpose for composing and writing; for example, to:

- express feelings and reveal something of the self
- entertain, amuse and please
- explain
- describe
- narrate
- inform
- question
- debate
- hypothesize

Teachers Should Strive

1. To provide opportunities for students to write for a range of purposes (practical, social, and personal).
2. To provide opportunities for students to write for a range of audiences (self, teacher, peers, others).
3. To provide opportunities for students to write under expert guidance and in situations that will help them to develop their ability to be self-critical.

GENERAL RESEARCH

The writings of Heys (1962) and Arnold (1964) among many, indicate that techniques such as frequent practice and intensive correction will not improve writing ability unless they are accompanied by a problem-solving teaching approach. Haynes' (1978) summary of research, and a discussion of relevant research reported in the January Bulletin of the Manitoba Educational Research Council (1980), make several suggestions for the teaching of writing that have some preliminary research support. These include such approaches as sentence-combining practices, pre-writing experiences, peer evaluation, editing in groups and the incorporation of more reading experiences into the writing program.

Other practices, such as studying, reading and imitating models, sharing written work with peers, and utilizing workshop classes which provide opportunities for students to learn from one another, all help to improve writing ability. Factors such as learning climate, positive comments, praise, teacher approval and an enthusiastic teacher attitude, according to Burrows (1966) and Britton (1975), are also important aspects in any successful composition program.

It must be remembered, too, that composing and writing are developmental processes and that students move through different stages of growth at different rates, with some students requiring longer periods of time and more guidance than others.

ORGANIZING THE PROGRAM

It is important that a writing program is planned and developed. Organization of a program should include the following:

Scheduling - This should include specific and planned time allotments. A minimum of forty minutes a day is suggested (assuming that spelling, handwriting, and sharing are integrated), but it is hoped that more time will be obtained through integrating the other modes of language arts.

Diagnosing - Before planning the program, it is important to know the developmental needs of the students.

Skills Instruction - Attention must be given to the skills necessary for good writing. (See Objectives.)

Pre-Writing - This involves:

- motivation
- setting the purpose, the "why"
- establishing the form; e.g., poem, essay, advertisement, letter
- organizing

The Writing Experience - Composing.

Post-Writing - This involves proofreading, editing and rewriting.

Sharing - Whenever possible, provisions should be made for sharing:

- reading to peers, reading each other's writing
- using bulletin boards, publishing in school newspapers, magazines
- participating in language festivals, conferences for young authors, etc.

Evaluation - The type of evaluation should be appropriate to the writing task.

PRE-WRITING ACTIVITIES

Motivation and preparation are essential elements of pre-writing activities. It is the teacher's responsibility to use a variety of motivational techniques, such as exploratory talk, dramatizations, reading, listening, doing, and viewing, as part of student preparation for the composing and writing process. It is necessary, however, to guard against prolonging these activities beyond the stage at which they serve a real purpose. Motivational techniques or springboards to composing and writing should include the use of the following:

Audio-Visual Presentations:

- filmstrips
- films
- tapes
- records
- radio
- television
- pictures

Subject Correlation:

- music
- art
- social studies
- science

Community Resources:

- field trips
- speakers
- miscellaneous items of interest

Literary Models:

- storytelling
- drama - improvisation, mime, etc.
- oral reading

Many of these motivational activities may be implemented through the use of writing centres.

The Writing Centre

A writing centre is an area in the classroom, containing a collection of activities and materials which facilitate writing. Listed below are some considerations when planning a centre.

1. The centre should give the learning objective.
2. Activities should be geared to the needs, interests, and abilities of the students.
3. Activities should range from simple to complex and from concrete to abstract.
4. A centre should be visually attractive.
5. Activities at the centre should include a method for checking and recording.
6. Students should be able to work independently at the centre.
7. The number of directions for the centre should be kept to a minimum.

All the necessary equipment should be at the centre. This will include such items as:

- pencils
- pens
- papers
- proofreading and editing checklists
- thesauruses
- dictionaries
- word books
- word lists

Discussion and Brainstorming

This is the planning stage. Once a topic has been selected, ensure through discussion that the students know why they are writing and for whom they are writing. Brainstorming then will help the students to focus on the topic and will generate a sharing of experiences, feelings, thoughts, ideas, and vocabulary.

In order to make effective use of this information, it is necessary to guide students in the development of some form of organization. The recorded responses are scrutinized carefully and students are guided as they categorize and organize the collected data. It is at this time that ideas are clarified, duplicate responses are discarded, and differences of opinion are discussed.

The following is an outline appropriate to a pre-writing phase:

Generating:
- working from selected motivational strategy: picture, film, literary excerpt, poem, etc.

Teacher Guidance:
- appropriate questioning in brainstorming session to elicit responses
- encouragement and non-qualitative acceptance of all student responses

Organizing:

- categorizing
- selecting, adding, rejecting
- grouping components
- establishing purpose
- establishing audience
- ordering and sequencing

Evaluating:

- rearranging, refining, establishing form, point of view, etc.

THE WRITING EXPERIENCE

Writing should be independent and individual in character. Writing may be divided into two categories: personal and practical.

A. Personal Writing

Personal writing, done for the pleasure of the individual, involves the imagination and creativity of the writer. This type of writing is done sometimes with an intent to share and sometimes only for private satisfaction.

Enabling Procedures:

1. Keep a picture file. Pictures should be varied, focussing on specific purposes for writing. They are useful for:

   - description
   - setting the scene or plot
   - interpreting emotions
   - creating dialogue
   - titles and captions

2. Keep a collection of sentence starters; e.g., "Last night I accidently ate too many growing pills and. . . ."

3. Provide a number of story endings; e.g., "I told you it was a joke."

4. Supply titles or captions as starting points for writing. These may be clipped from magazines and newspapers; e.g., "Boy Saved from Drowning."

5. Have the students write stories about imaginary situations; e.g., "If I were a parent. . . ."

6. Encourage students to create legends to explain the phenomena of nature; e.g., thunder, hail, lightning.

7. Involve the students in writing myths; e.g., "Why the Weeping Willow Weeps."

8. Give questions to stimulate writing; e.g., "What if the moon really were made of cheese?"

9. Involve the students in writing and illustrating books. These books may be written at their own grade level or specifically for younger readers.

10. Use objects to stimulate imaginative writing.
    Example: Place several objects on a table. The students are to pretend they are lost on the desert, and are to choose any three objects from the table that would be useful to them while in the desert. A story should develop involving these articles and their use.

11. Have the students keep a diary covering a short period of time, or an account of life during pioneer, colonial, or Roman times.

12. Involve the students in writing tall tales. Encourage the students to use gross exaggeration or implausible events; e.g., "Paul Bunyan."

13. Have the students write puzzle-pen portraits. The students start by writing very general comments about some character, and end the paragraph or poem by being quite specific. Other students attempt to guess who the character is from the clues that were given.

14. Have the students pretend the local radio station has asked them to write a one-minute commercial advertising a new product.

15. Have the students use personification in writing about an animal or inanimate object. The students should give it the sensations of feeling, tasting, touching, smelling, and seeing, and involve it in a situation; e.g., a rusty padlock.

16. Have students use literary sources as models for writing stories of similar types. As motivation for writing, discuss the plot, the mood, and how the writer makes the story funny, exciting, or mysterious.

17. Allow the students to write character sketches. Make students aware that character sketches involve physical appearance and personality traits. The character should be revealed by thoughts, emotions, actions, and speech.

18. Suggest plots, settings, and characters on separate pieces of paper. Place them in boxes and let the students choose one piece of paper from each, then incorporate these into original stories.
    Example:

PLOTS	SETTINGS	CHARACTERS
- learns a new system of communication - is uncovered by smugglers	- on a strange planet - in a cave	- a frustrated secretary - a rusty time machine

19. Having the students write poetry is a creative writing experience. Encourage students to develop an appreciation for this form of writing. (See Poetry section.)

20. Provide the students with opportunities to do a variety of script writing. (See Drama Chapter.)

21. Have the students compose jokes, riddles, tongue twisters, and songs.

B. Practical Writing

Practical writing, more formal than personal writing, is intended for others to see. This category of writing is used to inform, explain, defend, question, synthesize, hypothesize, and assess. As students progress through the middle years, they require language patterns that match the growing complexity of their thoughts and ideas.

Enabling Procedures:

1. Have the students write announcements; e.g., an announcement for a school or community event.

2. Have the students write directions; e.g., directions for a science experiment.

3. Involve the students in writing definitions; e.g., make a chart to illustrate the different meanings of punctuation.

4. Encourage the students in writing descriptions; e.g., describe a room, an interesting person, or a specific scene.

5. Give students practice in the expository mode of writing; e.g., letter writing, news writing, reporting information, written book reports.

6. Provide opportunities for students to practice the narrative mode of writing; e.g., written accounts of family, school or community incidents, trips, festivities.

7. Involve students in activities which give practice in the argumentative mode of writing; e.g., argument and opinion about personal values, civic, national, or international issues.

COMPOSING

Writing is a thinking process, and students require help in finding and using language to clarify and organize their thoughts, feelings and experiences. Writing requires shaping language into a pattern or arrangement. This arrangement is composition. Students should be taught how to compose effectively.

Composing should be taught in terms of a growth model, which means building from the student's present writing ability. Programs would become too narrow if students were exposed only to the teaching of the basic skills. Generally, students need more help with organization (composing, editing) than they do with other aspects of writing. Therefore, teachers should teach composing, and not assume that provision for written activities alone will enable students to learn from practice.

If students are helped to increase their understanding of the writing process, they will be better able to identify those skills and/or behaviour they will need during the pre-writing or planning stage, the actual period of writing, and the post-writing or editing stage.

Students also need sufficient time to study and discuss models of writing. For example, teachers should allow students to read and discuss numerous samples of business letters, research reports, paragraphs, etc., before they are asked to write any one of them.

As students write, teachers should note observable behaviour, and relate it to the students' thinking, and, in turn, to the writing assignment. Students may pause, reread, discuss with peers, consult resources, and reshape ideas and organization.

In evaluating written work, teachers should always provide students with helpful suggestions on organization, particularly editing. Students should recognize editing as an opportunity to review their writing (composing) rather than just an opportunity to recopy. There should be an immediate, frank, and honest evaluation of the student's work; a brief note to the writer should outline both the good and bad points of the composition. The student should develop intrinsic motivation which becomes evident in the desire to search for a better word, to rewrite, and to polish.

During the middle years, the curriculum should give attention to the principles of composing at the sentence level and the paragraph level. This should not preclude the need to experiment with or move to the extended discourse level (short stories, essays, autobiographies) but stresses that the prime emphasis in composing should continue to be placed on the sentence and the paragraph. Work in these areas should be linked directly with the study of grammar and usage. It also must lead to a study of sentence-combining practices. Remember to integrate this work on sentence-combining practices, wherever possible, with suggestions made in other sections (grammar, usage, editing, kernel/base sentences, sentence patterns, writing).

THE SENTENCE

Suggestions for programming and planning the units of work on the sentence, particularly for grades seven and eight students, are as follows:

1. Forms
   - negation
   - question
   - commands, exclamations
   - passive voice
   - sentence construction
   - sentence types

2. Sentences and non-sentences
   - beginning sentences
   - concluding sentences
   - fragments
   - punctuation

3. Sentence forms used for variety and style

4. Sentence unity (subject, predicate, time and pronoun reference)

5. Sentence order (nature, split, inverted)

The study of the sentence, and later of the paragraph, can link with the studies of grammar, usage, editing, organization, and composing. It will also lead into work on sentence transformations and sentence-combining practice.

When appropriate, teachers should plan short study units on sentence types, orders, and forms, and should provide practice in sentence-combining and sentence expansion. Whenever possible, such units should be related to context. When deciding which topics to teach, teachers should look at the student's writing in several subject areas. This should help to emphasize that form and correctness are also important in other subject areas.

Enabling Procedures

Sentence instruction begins in the early years, but in the middle years a more formal approach introduces the complexity and mechanical structure.

1. Reinforce that a sentence most often expresses a complete thought and contains a subject and a predicate; that every sentence begins with a capital letter and ends with a specific type of punctuation mark.

2. Show the differences between a fragment, a phrase and a sentence. Three steps are involved in teaching sentences:
   (a) oral (teacher/student interaction)
   (b) visual (chalkboard demonstration)
   (c) written (student expression)

3. Involve the students in creating their own sentences.

4. Extend awareness through models taken from literature.

5. Provide opportunities for students to experiment with a variety of sentence structures.

SENTENCE-COMBINING

Sentence-combining is an approach to building better sentences. It is based on the idea that you can build stronger sentences by combining simple ones. It is designed to give students systematic experience in producing more mature sentences than they would ordinarily write.

The writer of mature sentences can do the following:

- vary sentence length;
- vary sequence of thoughts or images;
- change from active to passive;
- relate all of the above to the handling of syntax and the ability to manipulate sentence structure.

Sentence-combining is not a new idea; it is one effective method designed to help students "unchop" the choppy sentences they write (O'Hare, 1973). Although the emphasis is on creating longer sentences, that does not mean all sentences in a piece of writing should be long. A mature writer learns to juxtapose long and short sentences to make them more effective.

The following are summarized statements of a few of the research studies in this area:

There is a significant increase in syntactical fluency among students who study the use of transformational sentence-combining (Mellon, 1969).

Sentence-combining practice will increase both syntactic maturity and fluency (O'Hare, 1973).

There is some question about the effects of sentence-combining practice on syntactic fluency, when that practice is not accompanied by instruction in transformational grammar (Combs, 1976).

Note: Although recent studies support the value of including sentence-combining exercises in the work of the later grades, teachers should, while following research in this area, attempt to determine whether such practices will result in syntactic fluency over a long period of time.

Research experiments into the effectiveness of sentence-combining, using both written and oral techniques, were first done in the late 1960s by John Mellon. Mellon used grammatical terminology/labels in his sentence-combining system. In the 1970s, Frank O'Hare devised a new system based on Mellon's research, but differing from it in that all grammatical terminology/labels were eliminated. O'Hare uses a system of simple and efficient key signals, designed to help in the sentence-combining process. The emphasis today is on having the students manipulate sentence structures, using their own practical linguistic knowledge and experiences, rather than having to worry about grammatical labels.

Grammar is the theory of how language works as a system. Sentence-combining puts the theory into practice by helping students use their language.

English instruction often has been overly concerned with the theory and has ignored the practice. "Learning how to describe a language is not at all the same as learning how to use it with power and discernment." (J.A. Richards, in O'Hare's Sentencecraft, 1973, p.9) Sentence-combining stresses the student's use of language in the composing process.

The ultimate goal of sentence-combining is improved syntactic maturity in the student's free writing.

Sentence-Combining Practice

The confidence necessary for success in sentence-combining suggests the activity should be student-centred. The teacher should act as a consultant. The class can be divided into pairs, or into several groups, to work on and

discuss possible solutions. The class may come together to discuss their solutions and decide on the most acceptable sentence combination. If there is no clear majority on the most acceptable sentence, then the teacher may offer an opinion. The class atmosphere is most important in fostering a positive attitude towards sentence production.

By using sentence-combining practices, students will learn to seek the precise meaning they wish to express, by discovering and using the appropriate combining techniques. Always focus attention on the meaning of the construction.

Teachers are asked to provide ample opportunities for students, particularly in grades seven and eight, to practice this technique. Since recent research indicates sentence-combining practice helps to increase syntactic maturity and fluency in young writers, it is important that work in this area is not overlooked.

Sentence-combining practices should be started in grades five and six, where work on the most commonly-used patterns is introduced. In grade seven, the work begun in previous grades should be maintained and extended to include practice with coordinating conjunctions and connectives. In grade eight, the work could be extended to give further practice in connecting, subordinating and coordinating.

All work on sentence-combining practice should be integrated and/or linked with suggestions made in the Writing and Grammar Chapters. Attention to the enabling procedures in the Grammar Chapter, which stresses an inductive and diagnostic approach, will help teachers to link the outlines on sentence patterns, kernel/base sentences, and other aspects of grammar, to the work on sentence-combining.

It should be noted that kernel/base sentences (the basic two-word sentence pattern) have a fixed order: subject and predicate. They contain only one predicate and are statements, not questions. Kernel/base sentences are also active and not passive. They always begin with subjects and they do not begin with "there." All kernel/base sentences are affirmative.

Combining occurs when the structure of the kernel/base sentence has been rearranged or when something has been added. Kernel/base sentences also can be transformed by adding, substituting and rearranging, or by combining, with possible deletions, <u>two or more kernel/base sentences</u>.

Some of O'Hare's (1973) suggestions for programming and planning units of work on sentence-combining practices follow.

O'Hare begins with simple combining operations. He suggests a system of signals for recognizing and marking repetitions, and a separate system of signals for the combining process. These signals give clues as to how the sentences are to be combined.

Example: Susan looked at the clock.
~~She~~ noticed the time. (,)
~~She~~ decided it was time to go home. (, and)

Susan looked at the clock, noticed the time, and decided it was time to go home.

The X signals the repetition of the word "she" and suggests removal. The (,) and (, and) suggest how the base sentences may be combined.

The X crossing out repeated words aids the beginner in scanning quickly for unnecessary words. The crossing out is done for any word form (noun, verb). When the students can easily and quickly recognize words to be deleted, they can switch from crossing out repeated words to underlining the parts that are to be retained.

In this way, the underlining itself is a combining signal.

Example: The dog suddenly barked.
The dog was lying near the door.
The dog lying near the door suddenly barked.

As well as deletions, O'Hare suggests ways for phrases to be added to sentences. To put a "where," "when," or "how" phrase into a sentence, he simply writes the word in bold type and that serves as a combining signal. More than one phrase may be added to a sentence, and the phrases may be added in various positions.

Example: My bicycle broke down in the summer.
WHERE: My bicycle broke down on the way to work.
WHEN: My bicycle broke down at eight o'clock.
WHEN: My bicycle broke down during rush hour traffic.

My bicycle broke down at eight o'clock during rush hour traffic on my way to work this summer.

O'Hare uses the signal SOMETHING to mean "put something else in this position." Sometimes sentences are combined with another in this way, or with the word THAT, THE FACT THAT, or simply by JOIN.

Example: John looked at SOMETHING.
Susan was tearing the wrapper off SOMETHING.
It was her birthday present.

John looked at Susan tearing the wrapper off her birthday present.

O'Hare then combines the WHEN, WHERE, HOW phrases with SOMETHING and other signal words IT, THAT, WHY, WHO, WHAT, WHEN to create even more complex sentence structues.

Example: The ambassador could only guess SOMETHING.
SOMETHING was not clear for some reason. (WHY)
The prime minister intended something by his allegations. (IT,WHAT)

The ambassador could only guess why it was not clear what the prime minister intended by his allegations.

During the combining process, many words change their form to indicate a change in their function in a sentence, but the basic meaning of the word remains the same. Pronoun forms may change ("I" becomes "you," "we" becomes "our," etc.) and nouns may become verbs and vice versa.

Example: When the prime minister runs into difficulty, move for SOMETHING.
The meeting adjourns. (ADJOURNMENT + OF)

When the prime minister runs into difficulty, move for adjournment of the meeting.

Example: The class enjoyed SOMETHING.
Bill sang. ('s + ING)

The class enjoyed Bill's singing.

Example: SOMETHING causes SOMETHING.
Smith mismanaged the campaign. ('s + MISMANAGEMENT + OF)
Prime Minister Jones was defeated.

Smith's mismanagement of Prime Minister Jones' campaign caused his defeat.

One of the easiest ways to combine sentences is to join them with a connecting word that establishes a relationship between them. The relationships denoted by connectives are usually those of cause and effect, time, or similarity and difference. Sometimes the connection can be shown only with punctuation such as a ; , : , or -.

Example: The play ended.
The audience went home. (;)

The play ended; the audience went home.

Example: The play ended. (AFTER)
The audience went home.

After the play ended the audience went home.

This discussion is only an introduction to O'Hare's sentence-combining techniques. For a complete discussion, teachers are referred to his book, Sentencecraft, which is a complete "mini-course" in sentence-combining for students. Also, the bi-weekly Scholastic Voice magazine has a section on sentence-combining in each issue written by O'Hare.

KEY TO SENTENCE-COMBINING SIGNALS

X	Delete
(;) (:) (-) (,)	Place punctuation at start of sentence.
(-ING) (; + ING)	Change verb to end in -ing. Place punctuation at start of sentence; change verb to -ing.

Lovely	Put underlined word(s) in the main sentence. Delete other words.
(ALTHOUGH) (WITH) (AFTER) (AND) (, AND) (, AND THEN)	Place word or words and punctuation at start of sentence.
SOMETHING	Put another word in the sentence in this place.
(JOIN)	Join sentences without punctuation.
(AND) (BUT) (AFTER) (BECAUSE)	Put word at start of this sentence.
(WHEN) (WHERE) (HOW) (WHY) (WHO) (WHAT)	Add phrase to a sentence. Where phrases begin with at, in, on, by, or near. When phrases begin with before, during, at, or in. How phrases begin with words that end in -ly.

SENTENCE EXPANSION

Sentence expansion is a technique which helps students to generate and manipulate language. Work on sentence expansion should be planned carefully and integrated with the topics for each grade suggested in the Language Structure Chapter. Expanding the basic two-word sentence pattern (the kernel/base sentence) by adding modifying words, phrases, and clauses can be one aspect of learning grammatical concepts. Some concepts (word functions and parts of speech) can be taught with the work on sentence patterns; for example:

1. Adding descriptors (adjectives and adverbs) to the subject and predicate can develop the concept of modification.

   All birds chirp loudly.
   Happy birds chirp often.

2. A basic sentence pattern can be expanded to include all the conventional parts of speech with the different function of each part of speech.

   Basic Pattern (Kernel/Base Sentences): Birds chirp.

Adjective:	Happy birds chirp.
Adverb:	Birds chirp loudly.
Conjunction:	Birds chirp and scratch.
Preposition	Birds chirp at the worms.
Interjection	Well, birds chirp at anything.
Pronoun:	They chirp.

3. Adding objects to a basic sentence pattern provides an opportunity to focus on nouns and verbs.

   Bob threw the bat.

4. The addition of word groups to a basic two-word sentence can lead to work on phrases: verb, noun, and prepositional phrases.

   Birds chirp in the night.

5. The addition of larger units to a basic sentence pattern can lead into work on main and subordinate clauses.

   When the bird flew by, we could hear it chirp.

Work on sentence expansion should be coordinated with the grammar program. For example, the grade five grammar program suggests students should become familiar with nouns (subject and objects), verbs (predicate and auxiliary), adjectives, adverbs, and articles. Therefore, activities involving sentence expansion, in grade five, should concentrate on these forms and parts of speech. Similarly, the grammar outline should be considered when work on sentence expansion is planned for the other grade levels.

THE PARAGRAPH

The study of the paragraph should review and enlarge upon the work begun in the early years. In grades five and six, teachers are asked to prepare students for the more advanced work to be introduced at the grades seven and eight levels.

Suggestions for units of work for grades seven and eight are as follows:

1. The topic sentence
2. Details in order of arrangement: chronological, spatial, importance, etc.
3. Comparison and contrast (grade eight)
4. Cause and effect (grade eight)

Enabling Procedures

1. Teach that the paragraph helps to give form and structure to written expression.

2. Reinforce earlier instruction by reviewing the elements of a simple paragraph:
   - topic sentence
   - supporting detail
   - concluding sentence

   When students have gained competence in writing a simple paragraph, extend the paragraph to include more supporting details.

3. Integrate with reading, using models from print sources.

4. Teach the concept of order in a paragraph by showing how the position of a topic sentence can vary in a paragraph. A simple way of achieving this is by using the experience chart approach.

The topic sentence in a paragraph must be identified. Then, the experience chart is cut into strips and the students are given opportunities to manipulate and experiment with the topic sentence to determine the effect of its position upon the paragraph as a whole.

5. Students should be given instruction in the different types of paragraphs: descriptive, narrative, expository, persuasive.

6. Extend practice to writing a three-paragraphed story.

THE LETTER

Letter writing should be purposeful. A letter is used to express feelings, to inform, to argue, to persuade, and to gain information.

1. The format of a letter will vary according to the purpose. Students should be given opportunities to write letters at appropriate times, and should become familiar with correct written forms.

2. Teach the two main letter formats: social and business.

3. Capitalize on incidents arising in the classroom.

Social Letters

- invitations to visit specific activities in the classroom
- thank-you notes to visitors and speakers
- letters to sick students
- letters to a student who has moved away
- pen pal letters (social studies)

When students are writing social letters, encourage them to focus on some of the following points.

(a) Think of topics their friends would like to hear about, and choose a few of them for their letters.
(b) Write enough about each topic to make the letter enjoyable and easy to understand.
(c) Express their opinion about a topic of mutual interest.
(d) Write as if their letters were parts of conversations with their friends. Answer any questions asked and ask questions that they want answered.
(e) Say something to let their friends know their letters are meant for him/her rather than just anybody.

Note: The following sample letters represent examples of forms which may be adopted. It is important that teachers, within a school and/or division, teach a consistent form.

Example:

1682 Theresa Street
Innsbruck, Austria
May 3, 1982

Dear Jenny,

I enjoyed the letters your class wrote about your school in Winnipeg. Do you have a school fair every fall?

The nicest custom in my school is one we call "wandertag", or walking day. Each class spends that day walking in the woods. We often go six miles or more, and then eat a picnic lunch and play games or have contests. Usually we return by bus or train, but sometimes we walk back. We have a "wandertag" every fall and spring.

Is it true that Canadian boys and girls do not take long walks? I think a long walk is the most healthful and pleasant way to spend a holiday.

Sincerely yours,

Heida Fischer

Heida Fischer
1682 Theresa Street
Innsbruck, Austria

Jenny Thompson
112 Ash Street
Winnipeg, Manitoba
R3N 0P4

Business Letters

1. A business letter has a heading, greeting, body, closing, and signature as social letters do, but it has another part: the inside address.

2. A colon, instead of a comma, is used after the greeting in a business letter.

3. Any of the following greetings are correct in a business letter addressed to a person:

   Dear Sir:
   My dear Sir:
   Dear Mr., Mrs., Miss, Ms
   Dear Madam:
   My dear Madam:

   The most common way of closing is "Yours truly," followed by name in full.

When students are involved in writing business letters, instruct them in the following:

(a) Give the purpose of the letter at or near the beginning.

(b) Be brief. Tell only what is necessary.

(c) Be sure to give specific details.

Suggested Activities (Business):

- requesting free materials
- requesting specific information
- ordering specific items

Crane School
666 Crane Avenue
WINNIPEG, Manitoba
R3T 1V1
March 6, 1982

Mr. A.D. Gale
Manager
Sugar Beet Factory
555 Hervo Avenue
WINNIPEG, Manitoba
R3T 3L6

Dear Mr. Gale:

In social studies we are at present studying "Industries in Manitoba." We would appreciate it if you would allow our class to visit the factory on Wednesday afternoon, March 27th, to see the various processess of sugar making.

There would be twenty-five of us, including our teacher. Please let us know if these arrangements are convenient for you.

Yours truly,

Nancy Ellis
(Sixth Grade Secretary)

THE NEWSPAPER

Cheyney's Teaching Reading Skills from the Newspaper (1971) states that the newspaper:

- is the most accessible medium of print in the world;
- is the most current;
- is the most widely and consistently read piece of literature published.

The newspaper contains a variety of writing styles and provides many types of writing experiences.

1. Study the make-up of the newspaper. Note such features as:

- the front page
- other news pages
- the editorial page
- the sports section
- the feature pages or sections

- photographs, charts, drawings, maps
- advertising
- T. V. guide

2. As these features are explained, the appropriate newspaper terminology should be used.

3. Teach the relationship of the content to the style of writing.

The News Story

Discuss the elements of a news story, using the question words what, when, who, where, why and how. The news story should have one or more of the following characteristics which determine news value:

(a) Timeliness - current information. It should have happened today.
(b) Local angle - people want to know about people in their own area.
(c) Prominence - important people's activities are of interest to us all.
(d) Consequence - must be important. The information must have significance for today and tomorrow in the lives of the people.
(e) Human interest - stories that have reader interest and personal appeal.

Enabling Procedures:

(a) Use a game with a group or class to practice identifying the five Ws and the H. Display on the bulletin board a current news item, and have students find the answers to these questions. (A good reference is Hugh Partlow's Learning from Newspapers, 1974.)
(b) From group work, proceed to individual assignments where students carry out the same procedures with news stories of their choice.
(c) Involve students in dramatization. Groups should actually dramatize a news story and act as reporters and observers.
(d) Give students practice in writing their own news stories. School and community activities should provide the basis for original news stories.

The Editorial Page

The editorial is used to inform, to educate, to argue, and to entertain.

The editorial is an article in which the paper expresses its opinions on important subjects. Usually, an editorial supports one side of a question, but sometimes gives both sides. In studying the editorial, focus on the following concepts:

- bias, opinion
- argument, debate
- propaganda, misinterpretation, distortion
- objective, reporting, accuracy

Discuss the purpose and function of the editorial page, drawing attention to the differences between reporting news and editorializing.

Enabling Procedures:

(a) Encourage students to identify and clip various types of editorial opinions.
(b) Provide opportunities for students to read and classify editorials according to purpose.
(c) Ask students to write an editorial about a school or community event, expressing an opinion. Compare opinions of different students on some topic.
(d) Discuss letters to the editor.
(e) Devise a motion for debating, which focusses on an issue of current interest.
(f) Have students write their own letters to the editor and send these letters to the newspapers.
(g) Plan and draw some editorial cartoons based on school and community events.

The Sports Section

The sports section is used to predict, to inform, to express opinions, to build support, and to entertain.

Enabling Procedures:

(a) Discuss the use of photography in the sports section.
(b) Examine the style and language, and make a comparison with other sections of the newspaper.
(c) Have students prepare a bulletin board sports display.
(d) Invite a sports writer to the classroom.
(e) Write a school or community sports story and send it to the newspaper.

Advertising

The two major purposes of newspaper advertising are to provide revenue for the newspaper and to offer a public service. There are two types: classified and display. Most newspapers in Canada require advertisers to comply with "The Canadian Code of Advertising Standards."

Enabling Procedures:

(a) Encourage students to examine different kinds of advertisements. Objectives should include the usefulness of advertisements, preparation of advertisements, and the development of judgement and discrimination.
(b) Prepare an advertisement for selling or buying.
(c) Have the students collect a number of strange-sounding occupations from the "Help Wanted" section of the classified ads. Ask them to pick one and write a short paragraph describing what they think such an occupation entails. These paragraphs can describe wild fantasies or they can be serious.
(d) Have the students find a picture of a product in the newspaper which they think could be a symbol for them. Have them write a "for sale" ad trying to sell themselves.
(e) Choose one night's newspaper. "If you had $100, what could you buy from the ads?" Make a list.

General Activities

1. Examine and compare newspapers from the community, province, nation, and world.
2. Discuss how the daily newspaper can be helpful in all content areas.
3. Use posters, bulletin boards, and scrapbooks to illustrate the values of reading the newspaper.
4. Make a field trip to a local newspaper plant.
5. Study the lives and careers of important persons in the field of journalism.
6. Plan and write a class or school newspaper.

THE BOOK REPORT

Students should be taught how to write a book report. Guidance should be given in the skills of organization so the activities are meaningful. Students should be aware of the purpose for writing the book report (to give an opinion or point of view, to focus on a specific character or incident).

Enabling Procedures

(a) Have the students organize their report on one of the following: development of plot; use of description.
(b) Have the students give their positive and negative reactions to the book.
(c) Have the students write an analysis of the central theme of the book.
(d) Have the students select and write about the most exciting episode in the story.
(e) Have students analyze the story in terms of cause and effect.
(f) Have the students compare the story to one they have read, with a similar theme but by a different author.

THE POETIC FORM

Involvement with poetry begins in the early years and is an integral part of the writing program. It is important to create an atmosphere where students feel free to express themselves. Emphasis should be placed on mood, meaning, and sensory impressions.

1. Teach that there are a variety of forms which can be used to communicate ideas, feelings and responses to stimuli. Emphasize that the form, however, is secondary to the thought. Provide opportunities for students to experiment with a variety of poetic forms. This can be done individually, in small groups, and with the entire class.
2. Give models. Extend awareness and appreciation through readings from literature.
3. Use a variety of motivational strategies. Music, art, slides, film, personal and vicarious experiences will stimulate creative written responses.

VERSE PATTERNS

Free Verse

Free verse most often is concerned with mood or imagery. It has pleasing rhythm and organization but no regular rhythm or rhyme pattern. There is no specific number of lines. Capitalization and punctuation vary according to the rhythmic pattern. For example, study the poem "The Fog," by Carl Sandburg, and try the following procedures.

(a) Write this poem on the chalkboard, in two sentences.
(b) Ask the students to read and write, starting a new line each time they pause.
(c) Compare their versions with Sandburg's original form.
(d) Following this, encourage students to write descriptive sentences which they then can rearrange in poetic form.

Cinquain

Cinquain is a five-line poem which tells about one idea, small detail, or experience. The lines are arranged by words or syllables. It has pleasing rhythm but no regular rhythm or rhyme, and can be capitalised or punctuated in any way--or not at all. There are two forms of Cinquain:

(a) Syllable Cinquain

Line 1 - Title:	2 syllables
Line 2 - Description of the title:	4 syllables
Line 3 - Action about the title:	6 syllables
Line 4 - Feeling about the title:	8 syllables
Line 5 - Synonym for the title:	2 syllables

Example:

Water
Frothy, bubbling
Tumbling, twisting, turning
Roaring like a fierce lioness
River.

(b) Word Cinquain

Line 1 - Title:	1 word
Line 2 - Description of the title:	2 words
Line 3 - Action about the title:	3 words
Line 4 - Feeling about the title:	4 words
Line 5 - Synonym for the title:	1 word

Example:

Kittens
Soft, cuddly
Playing, purring, pouncing
Giving joy and happiness
Babies.

Limerick

A limerick consists of five lines, often has a nonsense or humorous theme, has a regular rhythm and rhyme pattern, and lends itself to such things as puns and play on words.

Form:
1. 7-9 beats with 3 stresses
2. 7-9 beats with 3 stresses
3. 4-6 beats with 2 stresses
4. 4-6 beats with 2 stresses
5. 7-9 beats with 3 stresses

Example:

There was a young girl called Sue,
Who always came in on cue
She said whatever came
It was never the same
That funny young girl called Sue.

Haiku

The Haiku, which has become increasingly popular as a verse form, is an unrhymed Japanese poem. It is a late nineteenth-century development of the Hokku, a lyric form of Japanese origin, epigrammatic in style. The Haiku has a set form in structure and some specific features.

Form: It is a three-line poem with 17 syllables arranged as follows:
Line 1 - 5 syllables
Line 2 - 7 syllables
Line 3 - 5 syllables

Features:
(a) Haiku poetry is very closely associated with nature.
(b) Haiku poetry usually suggests a season, location, or time of day. This is often indicated symbolically; i.e. snow suggests winter.
(c) Haiku poetry expresses a feeling, thought, or mood. It is the poet's subjective approach to the expression of an experience.
(d) The poet's use of season and nature is symbolic of feeling, mood or emotional experience. The poet expresses his/her intimate feeling in terms of it.
(e) The Haiku is poetic because it suggests more than it says, records inspired moments, and uses clearcut pictures.
(f) The Haiku captures the exact moment.
(g) It presents an event as happening now.
(h) The Haiku form is frequently an unfinished statement.

Example:

The light green water
sunfilled with golden light
whispers sweet goodbye.

- Student

The Senryu

The Senryu is an old Japanese poetic form, closely related to the Haiku.

Form: Line 1 - 5 syllables
Line 2 - 7 syllables
Line 3 - 5 syllables

Features: (a) The Senryu has the 17 syllables of the Haiku form but it is not strictly adhered to.
(b) It does not emphasize the capturing of a "moment," or giving the hint of the season.
(c) It usually deals with common or humorous incidents.

Example:

A new baseball bat
Swung with terrific gusto
Thuds against the ball.

This form, because it is less sophisticated and has unlimited subject matter, is particularly suitable for young students.

Tanka

The Tanka is an extension of the Haiku.

Form: Line 1 - 5 syllables
Line 2 - 7 syllables
Line 3 - 5 syllables
Line 4 - 7 syllables
Line 5 - 7 syllables

Features: Similar to Haiku, but the lengthened form makes it possible to tell a little more.

Example:

A desolate place
a land deserted by life
the soil turned to dust
dry and parched, screaming for rain
the winds whipping ghosts of dirt.

- Student

Rhyme

The teaching of rhyme should be preceded by the writing of many other forms of poetry. Otherwise, students become preoccupied with making words rhyme and hence sacrifice ideas, originality, and imaginative images. Some rhyming games and exercises should occur before students start using rhyme in their poetry.

Couplet:

A couplet consists of two lines of any length and follows any metrical pattern. It has the same syllable count in each line and the end word of

each line rhymes. It gives a feeling of completeness. When strung together, couplets tell ideas or tales.

Begin with simple two-line couplets and progress as students are ready.

Example: Matilda told such dreadful lies
It made one gasp and stretch one's eyes.

- Hilaire Belloc.

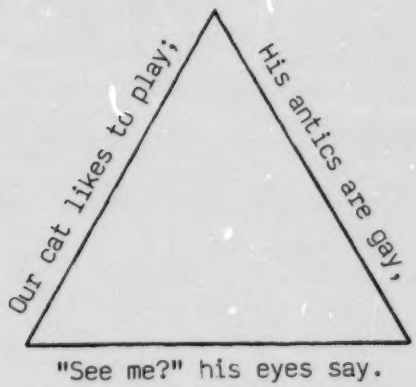
Triplet:

A triplet consists of three lines and the end word of each line rhymes. It often tells a story and is frequently humorous and light.

Example: Our cat likes to play;
His antics are gay,
"See me?" his eyes say.

Students enjoy the triangular triplet. Any triplet may be written in this fashion.

Example:



Quatrain:

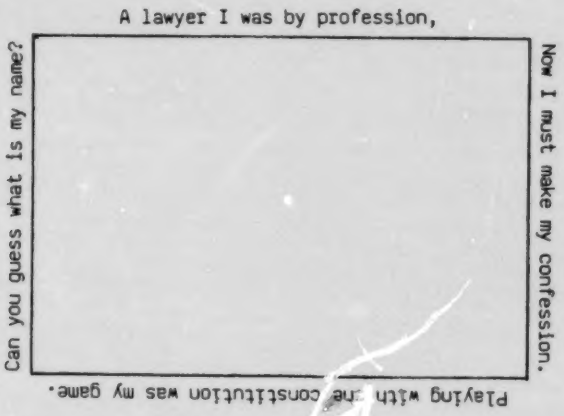
A quatrain consists of four lines. Any rhythm may be used but rhythm must be consistent. Rhyme patterns vary:

a, a, b, b
a, b, c, a
a, b, c, b
a, b, a, b
a, b, b, a

Example: A lawyer I was by profession,
Now I must make my confession.
Playing with the constitution was my game.
Can you guess what is my name?

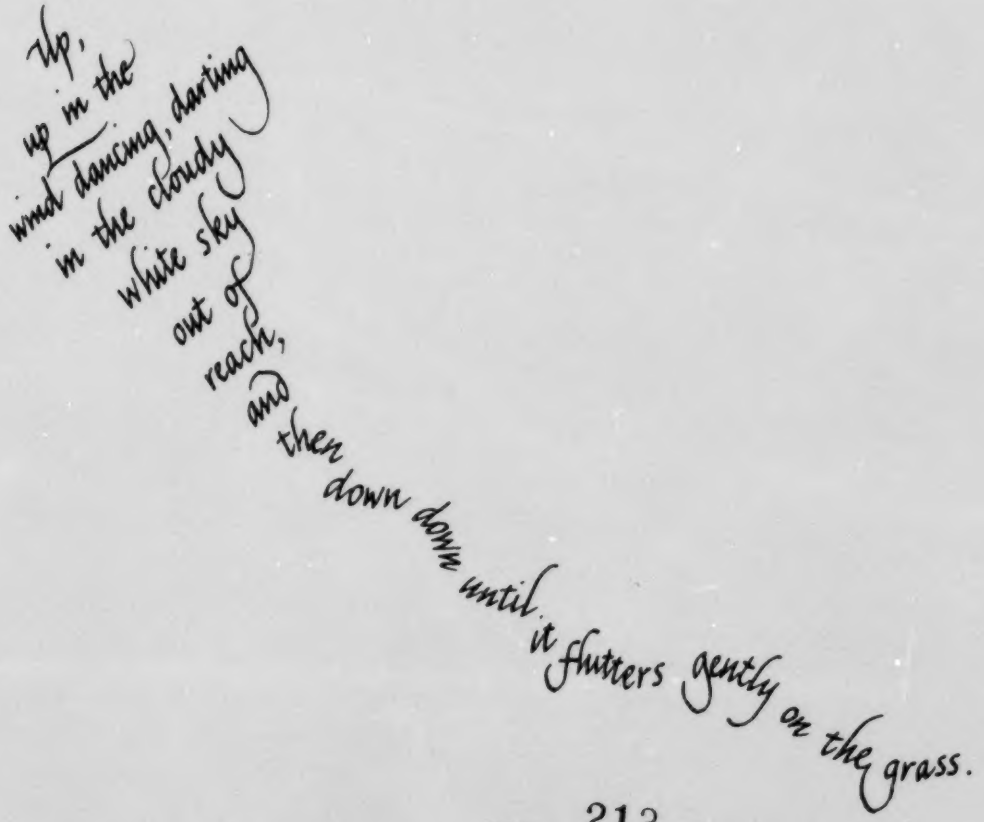
A quatrain also may be arranged in geometrical form.

Example:


A lawyer I was by profession,
Now I must make my confession.
Playing with the constitution was my game.
Can you guess what is my name?

Illustrated Poetry

Any poem can be illustrated. However, a picture which incorporates the poem into its dimensions is fun to work with and a great motivating device. The lines of the poem can be structured within the picture, built around the frame or outline of the picture, or take half of the shape of the picture.



Diamante:

The diamante is a seven-line poem which tells about opposites or contrasts. It has lines arranged by words in a diamond shape with a pleasing rhythm or rhyme pattern. The first word in each line is capitalized, and the words in each line are separated by commas.

Example:

Kitten
Small, cuddly
Playing, purring, loving
Baby, pet, tomcat, bully
Leaping, screaming, fighting
Rough, dirty
Monster

Notice that the fourth line of a diamante forms a bridge between the two ideas that are contrasted in the poem. Often, the first two words of the fourth line relate more to the title, and the second two words relate more to its opposite.

Mini-Poem: (Location - Action Model)

A mini-poem has three lines:

First Line: The subject (one-three words)
Second Line: Location (phrase or clause)
Third Line: Action of the subject

Example: The tall tree
On a high hill
Bends its branches.

Colour:

The poem focusses on one colour. Descriptive language is used and the appeal is to the senses.

Example:

A bird's wing
deep waters of the lake
the coolness of breeze
in the hot summer sun
the colour of love
blue.

Portrait of a Month

The poem has three lines. It presents the month of one's choice but has no mention of name. Details are accurate.

Example: Tumbling, drifting, golden leaves
make the green lawns colourful
and swirling winds tug you away.

Can you guess the month?

(See list of suggested resource books at the end of this chapter.)

THE DRAMATIC ARTS

Drama should form an integral part of the writing program and should:

- provide opportunities for students to improvise, both in mime and in using dialogue;
- provide opportunities for students to record the dialogue and use it as motivation for discussion;
- encourage students to write their own dialogues and act them out.

Suggested Activities

(a) Act out imaginary conversations: between a mosquito and a horse, Prince and Cinderella, explaining a broken window.
(b) Act out telephone conversations.
(c) Write and act out T. V. commercials.
(d) Write dialogue appropriate to specific situations: apologizing, complaining, selling, persuading, arguing, giving directions.
(e) Act out well-known tales (start with nursery rhymes).
(f) Act out favourite television character episodes and short stories.
(g) Use three or four familiar objects and have students act out a situation involving them.
(h) Involve students in creating a script to complete a story.
(i) Use newspaper headlines as motivation for acting out dialogue or writing script.
(j) Use problem-solving techniques for script writing; e.g., marooned on a desert island.
(k) Involve students in planning and conducting interviews.
(l) Use puppets of all kinds. Encourage students to write play scripts.

NOTE-TAKING

During the middle years, students should be introduced to skills of note-taking. Science and social studies provide excellent opportunities to practice these skills.

(a) Involve students in <u>listening</u> activities which necessitate simple notes. The activities should be brief and purposeful.
(b) Extend to <u>print</u>, using a variety of materials. After selecting a topic, provide students with a narrow strip of ruled foolscap. Instruct the students to read the selection, then reread it, making one word or short-phrase notes on their strip of paper. The students close their books and use the strip of paper as a guide for completing their written assignment.

(c) One method which helps to improve note-taking is the SQ3R (survey, question, read, recite, review). This method is outlined in detail in the Teacher's Guide of the S.R.A. Reading Labs. (See also Reading Chapter.)

OUTLINING

Outlining requires structure, and students must be given models which demonstrate proper form.

(a) Begin with a simple topical outline which requires a heading and one or two supporting details.
(b) Expand to a topical outline with several headings and two or more supporting details.
(c) Develop the two-step outline with letter and number indicators.

I. _____

A. _____

B. _____

C. _____

II. _____

A. _____

B. _____

POST-WRITING ACTIVITIES

PROOFREADING AND EDITING

The purpose of the first writing draft is to allow students the freedom to express themselves. Emphasis must be on the thought rather than the mechanics. However, students must be taught the skills of proofreading and editing.

Proofreading is checking the mechanical aspects of writing. Editing focusses on the stylistic elements and includes vocabulary and ideas. How students manipulate and shape these determine their personal writing styles.

Practical writing is aimed at communicating to others and always should be presented in a polished form. Attention must be given to accuracy and clarity, and the aspects of formal language (spelling, grammar, construction, and the stylistic techniques of good writing) must be considered.

Personal writing is an artistic vehicle for the expression of personal thoughts and experiences. When this writing is to be shared with others, the same attention to form and quality must be given as in practical writing.

Enabling Procedures

(a) Set up writing clinics in which the teacher demonstrates the skills of proofreading. Use the overhead projector to show how these skills may be applied to sample writing.
(b) Provide opportunities for the students to proofread and edit their written product. Include in the student's individual folder a checklist of standards to be followed.
(c) Have students exchange papers for proofreading purposes.
(d) In addition to working in pairs, Moffett and Wagner (1976) suggest the following:
- Ditto five or six (student) papers. Sit in a circle while the authors read their work.
- Proofread and edit together. Discuss mechanics and style.
- Let the students ask the author questions about the mood or the ideas he is trying to convey.
- After discussion, all students may rewrite a classmate's paper in their own styles.
- Teach that an author's style reflects his own choice.

(See Language Structure and Usage Chapter.)

EVALUATION

Evaluation always should involve the student. The teacher should accept each student's present standard as a starting point. An evaluation must be concerned with individual needs and must be considered a means of helping each student in personal growth to writing maturity.

Marking for individual needs frequently may mean selective marking. This can take several forms.

(a) Concentrate on specific mechanical skills; e.g., spelling, capital letters, punctuation. With the student, select one skill which needs improvement and to which attention will be given when evaluating.
(b) This practice may be extended by including more than one skill at a time.
(c) Organization and stylistic elements also may be evaluated in this manner.

Another form of evaluation is holistic marking. In this type of evaluation, the whole of a piece of writing is greater than any of its parts. The student's score depends on the total first impression the composition makes on the reader, and the reader does not analyze or reread the composition.

Holistic scoring is a method of summative evaluation and may provide an annual comparison of each student's standing in relation to peers.

Method:

a. Each student writes two compositions on separate days. Modes of writing should be appropriate to grade level.

b. These pieces of writing are given a rapid assessment by at least two teachers.

c. Any scale may be used. The following is only a suggestion. If a discrepancy of more than one mark given by the two markers occurs, then a third marker is brought in.

Sample	Score
Marker 1	4
Marker 2	3
Student receives	7

But, if the following occurs, a third marker is required:

Sample	Score
Marker 3	4
Marker 4	2

d. The student's identity is unknown to all the scorers.

e. No scorer knows how the compositions have been rated by others.

In evaluation of written work, a grade is not always necessary. An undue emphasis on grading may stifle student creativity.

The teacher should make constructive comments and confer with the student. The first response should be a response to the content of the story, and recognize that the student has shared a personal experience or emotion. Comments such as "poor" or "good" are of little value to the student.

This initial response should be followed by comparative and qualitative assessments. A comparative evaluation asks such questions as: How well does this student write in contrast to other students of his age? How well does this student write in contrast to his own past performance? A qualitative evaluation asks: What writing techniques and skills does this student use effectively? What can the student do now that he could not do in the past? This type of evaluation is referred to as descriptive marking.

Enabling Procedures

(a) Keep an individual file of each student's work. This file is useful for showing the developmental progress of the student's writing skills. It becomes a reference in judging areas where the student needs additional instruction. Make a checklist of skills which one or more students have not mastered and work with them in small groups on these specific skills. This file also is very valuable during parent-teacher conferences.

(b) Cope with the volume of student work by applying a variety of evaluation techniques: self-evaluation, peer evaluation, selective, holistic, and descriptive marking. It is important that students and parents are aware of the type of evaluation being used. Indicate on the students' papers the focus of the evaluation. **Example:** "Kelly, your composition is marked for punctuation."

(c) Use bulletin boards to display students' work. An eye-catching display will act as an incentive for recopying after proofreading and will encourage quality work. It is important to change the displays frequently. Students should be actively involved in designing and setting up the displays.

(d) Select some of the compositions for publication in the school or community newspaper.

(e) Encourage students to submit entries in literary contests.

(f) Let students tape their stories and poems for the class to hear.

(g) Have a "magazine period" where students read the compositions of their peers.

(h) Provide opportunities for students to write frequently. Let them file their papers in their folders. At least once a week, make students responsible for selecting one piece of work to be edited and finished for evaluation.

The manner in which written work is returned to the students is of prime importance. Time must be provided for teacher-student interaction and discussion should focus on the strengths and/or weaknesses demonstrated in the writing. In the student-teacher conference, the emphasis should be on building competency and confidence in the written mode and pride in achievement. If this method is used, the following questions are helpful in evoking thought and discussion (Logan, 1972, p. 238):

1. Do you feel you said what you wanted to say?
2. Did you really know enough about your subject--either real or imagined experiences--to write about it?.
3. Did your choice of words express your ideas clearly, vividly and precisely?
4. Were your plot structures clear and plausible?
5. Did you use imaginative, vivid language and appropriate rhythms in your poems?
6. Did you use imaginative structure?
7. Did you use variety in sentence structure?
8. Have you any suggestions or questions about the mechanics and form?
9. Do you enjoy writing?
10. What are your next writing plans?

If a more in-depth analysis of written composition is required, the Sundbye Scale is one system which could be used.

ANALYSIS OF SUNDBYE'S 25 ELEMENTS

SKILL AREA	GRAHAM	LISA	PAULA	JOYCE	DEAN
1. Uses complete sentences	3	3	2	3	1
2. Uses capitals	3	3	3	3	3
3. Uses periods and question marks	3	3	3	3	1
4. Enumerates ideas	3	3	3	3	3
5. Maintains time sequence	3	3	NA	3	3
6. Uses modifiers for nouns or verbs	3	3	3	3	3
7. Titles story	3	3	3	3	3
8. Inserts questions to vary sentences	NE	NE	NE	2	NE
9. Uses coordinators to combine sentence elements	3	1	3	1	2
10. Manipulates sounds and rhythms of words	1	3	3	1	3
11. Uses third person	NA	NA	NA	NA	3
12. Uses imaginative ideas	3	3	3	3	1
13. Includes emotions and personal reactions	NA	NE	2	2	1
14. Uses a concluding sentence	3	3	3	1	1
15. Uses direct discourse	NE	NE	NE	NE	NE
16. Uses original figures of speech	1	3	2	1	1
17. Uses repetition for effect	NA	3	2	1	1
18. Uses subordinate clauses and phrases	1	2	3	1	1
19. Inverts sentences	1	2	3	1	1
20. Places modifiers appropriately	3	2	3	2	2
21. Expresses humour	3	2	2	1	1
22. Expresses theme or symbolism	NA	NA	1	1	1
23. Uses punctuation to separate ideas	NE	3	3	2	1
24. Adds descriptive passage	NA	3	2	1	1
25. Expresses time sequences subtly	NA	3	2	NA	2

1: ignorant of concept or very weak; 2: acceptable but improvement is desirable; 3: competent; NA: "not applicable" - format of composition did not allow for this element; NE: not sufficient evidence for an evaluation.

From Braun, C. and Froese, V. An Experience-Based Approach to Language and Reading. Calgary: Braun and Braun Educational Enterprises, 1977. Reprinted by permission.

Suggestions for Appraising Written Composition

In appraising written compositions, emphasis should be placed on diagnosing weaknesses in need of corrective treatment, and on praising where praise in due, NOT on listing the student's errors. Appraisal should consider thought, structure and mechanics of writing, in terms of the capabilities of the individual student at that grade level, NOT according to standards based on adult accomplishment.

A. Content

1. Relevancy to the writer, to the reader, to the assignment
2. Interest to the writer and to the reader
3. Adequacy of treatment
4. Originality
5. Sincerity
6. Validity and supporting evidence or development
7. Clarity of expression

B. Organization

1. Logic in order of arrangement
2. Coherence
3. Smoothness of transitions
4. Unity
5. Effective topic and summary statements

C. Style

1. Appropriateness to purpose and situation
2. Imagination, orginality, creativity in patterns of thought and expression
3. Appeal to reader's interest
4. Vividness of language: descriptive and precise vocabulary patterns, appropriate to thought and purpose
5. Variety in sentences

D. Command of Standard English

1. Soundness of sentence structure
2. Standard usage and grammatical relationships
3. Correct spelling
4. Standard punctuation and capitalization

E. Appearance

1. Legibility
2. Neatness
3. Standard format, as in business letters

COMPOSING AND WRITING OBJECTIVES

Grade 5 Age 10+

The student must be given practice and reinforcement in skills taught at previous levels.

The student continues to expand vocabulary by:

- keeping a personal dictionary of words to be used in writing
- using figurative language in writing

The student writes:

- different types of sentences, including phrases and clauses
- a paragraph that contains a topic sentence, two or three supporting details, and a closing statement
- titles for paragraphs and stories
- labels, captions, definitions
- friendly letters, invitations, and thank-you notes
- notes
- topical outlines with several headings and two or more supporting details
- stories involving three or four paragraphs
- variety of poetic forms, jingles, riddles, jokes
- illustrated booklets
- log or diary pages

The student shows competency in the following elements of language usage:

a) capital letters:
   - at the beginning of a sentence
   - for I as a pronoun
   - for all proper nouns
   - in forms of address (Mrs., Mr., Ms, Miss, Dr.)
   - in the salutation and close of a friendly letter or invitation
   - in signature
   - in titles
   - at the beginning of a line of poetry
   - in direct quotations

b) the following punctuation marks:
   - the period at the end of a sentence
   - the period in forms of address
   - the period in abbreviations
   - the comma in series, in dates, and between town or city and province
   - the apostrophe in contractions (e.g., we're)
   - the apostrophe in simple possession (e.g., the cat's tail)
   - the exclamation point at the end of an exclamatory sentence
   - the question mark at the end of an interrogative sentence
   - quotation marks in dialogue

c) language usage:
- word study - homonyms, antonyms, synonyms, homographs
- possessive forms
- contractions
- verb tense
- singular and plural forms
- abbreviation

d) the following mechanics:
- legible handwriting
- plans spacing, observing margins
- indents at beginning of a paragraph
- proofreads own work
- edits own work

Grade 6 Ages 11+

The students must be given practice and reinforcement in skills taught at previous levels.

The student continues to expand vocabulary by:

- keeping a personal dictionary of words to be used in writing
- using figurative language in writing

The student writes:

- compound and complex sentences
- a paragraph that contains a topic sentence in many positions, four or five supporting details, and a closing statement or a bridge to a new paragraph
- simple descriptions, narratives with some dialogue, and simple expositions
- social letters and a simple business letter of request
- note-taking of several sentences
- a two-step outline with letter and number indicators, with at least two points in subheadings
- a four- or five-paragraph composition of good quality
- a variety of poetic forms
- simple scripts
- reports, booklets, logs, diaries

The student shows competency in the following language skills:

a) capital letters:
- at the beginning of a sentence
- for I as a pronoun
- for all proper nouns
- in forms of address (Mrs., Mr., Ms, Miss, Dr.)
- in the salutation and close of a friendly letter or invitation
- in signature
- in titles
- at the beginning of a line of poetry
- in direct quotations
- in abbreviations

b) the following punctuation marks:
- the period at the end of a sentence
- the period in forms of address
- the period in abbreviations
- the comma in series, in dates, and between town or city and province
- the apostrophe in contractions (e.g., we're)
- the apostrophe in simple possession (e.g., the cat's tail)
- the exclamation point at the end of an exclamatory sentence
- the question mark at the end of an interrogative sentence
- quotation marks in dialogue, with emphasis on broken quotations
- the colon
- the hyphen
- punctuation in outlining

c) language usage (reinforce and extend):
- word study
- possessive forms
- verb tenses
- singular and plural forms
- abbreviation

d) the following mechanics:
- legible handwriting
- plans spacing, observing margins
- indents at beginning of a paragraph
- proofreads own work
- edits own work

Grade 7 Ages 12+

The student must be given practice and reinforcement in skills taught at previous levels.

The student continues to expand vocabulary by:

- expanding a personal dictionary of words to be used in writing
- using figurative language
- using specialized dictionaries

The student writes:

- expanded sentence forms
- paragraphs that contain topic sentences, supporting details, and closing statements or bridges to other paragraphs
- descriptions, narratives with some dialogue, and expositions
- social letters and business letters
- note-taking, good organization
- a three-step outline
- multiparagraph compositions
- variety of poetic forms (different rhyming schemes, quatrains, ballads, etc.)
- scripts
- reports, simple summaries, logs, diaries, booklets

The student uses:

a) capital letters:
   - at the beginning of a sentence
   - for I as a pronoun
   - for all proper nouns
   - for proper adjectives (Canadian flag)
   - in forms of address (Mrs., Mr., Ms, Miss, Dr.)
   - in the salutation and close of a letter or invitation
   - in signature
   - in titles
   - at the beginning of a line of poetry
   - in direct quotations
   - in abbreviations
   - in directions and geographical terms
   - in acronyms

b) the following punctuation marks:
   - the period at the end of a sentence
   - the period in forms of address
   - the period in abbreviations
   - the comma in series, in dates, and between town or city and province
   - the comma in quotation marks
   - the apostrophe for contractions
   - the apostrophe for possessives, including plurals
   - the exclamation point at the end of an exclamatory sentence and after an interjection
   - the question mark at the end of an interrogative sentence and in a quotation
   - all uses of quotation marks
   - the colon
   - the hyphen
   - punctuation in outlining

c) language usage (reinforce and extend):
   - word study
   - possessive forms
   - verb tenses
   - singular and plural forms
   - abbreviations

d) the following mechanics:
   - legible handwriting
   - plans spacing, observing margins
   - indents at beginning of a paragraph
   - proofreads own work
   - edits own work

Grade 8 Age 13+

The student must be given practice and reinforcement in skills taught at previous levels.

The student continues to expand vocabulary by:

- expanding personal dictionary of words in writing
- using figurative language
- using unabridged and other specialized dictionaries

The student writes:

- expanded sentence forms
- multiparagraph compositions with each paragraph containing topic, supporting details and close or bridge to next paragraph
- descriptions, narration, exposition, and simple argument
- social letters, business letters, and fills in forms
- extended study-type writing:
  - taking notes
  - making outlines
  - writing reports
  - writing summaries
  - writing articles
- wide variety of poetic forms (ballads)

The student uses:

a) capital letters
   - at the beginning of a sentence
   - for I as a pronoun
   - for all proper nouns
   - for proper adjectives (Canadian flag)
   - in forms of address (Mrs., Mr., Ms, Miss, Dr.)
   - in the salutation and close of a letter or invitation
   - in signature
   - in titles
   - at the beginning of a line of poetry
   - in direct quotations
   - in abbreviations
   - in directions and geographical terms
   - in acronyms

b) the following punctuation marks:
   - the period at the end of a sentence
   - the period in forms of address
   - the period in abbreviations
   - the comma in series, in dates, and between town or city and province
   - the comma in quotation marks
   - the apostrophe for contractions
   - the apostrophe for possessives, including plurals
   - the exclamation point at the end of an exclamatory sentence and after an interjection

- the question mark at the end of an interrogative sentence and in a quotation
- all uses of quotation marks
- the colon
- the hyphen
- punctuation in outlining
- the dash
- the semi-colon

c) language usage (reinforce and extend):
- word study - homonyms, antonymns, synonyms, homographs
- possessive forms
- verb tenses
- singular and plural forms
- abbreviations

d) the following mechanics:
- legible handwriting
- plans spacing, observing margins
- indents at beginning of a paragraph
- proofreads own work
- edits own work

SUGGESTED RESOURCE BOOKS

POETRY

Arbuthnot, M. Time for Poetry. Toronto: Gage, 1959.

Dunning, S. Reflections on the Gift of Watermelon Pickle. Glenview, Illinois: Scott, Foresman, Ltd., 1966.

Koch, K. Wishes, Lies and Dreams: Teaching Children to Write Poetry. Toronto: Random House, 1971.

Lee, D. Alligator Pie. Toronto: Macmillan of Canada, 1974.

_____. Garbage Delight. Toronto: Macmillan of Canada, 1977.

Powell, B. Making Poetry. Toronto: Collier-Macmillan Ltd., 1973.

Silverstein, S. Where the Sidewalk Ends. New York: Harper and Row, 1974.

STUDENT ANTHOLOGIES

Century of City: A Poetry Project. Compiled by V. Froese. Winnipeg: University of Manitoba, 1974.

Celebration 80. Compiled from the Spring Festival of Language Arts. Winnipeg: University of Manitoba, 1981.

HAIKU

Atwood, A. Haiku: The Mood of Earth. New York: Charles Scribners and Sons, 1971.

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Spelling

I take it you already know
of tough and bough and
cough and dough ?
Others may stumble but not you
On hiccough, thorough, slough & through ?
Well done! And now you wish perhaps
To learn of less familiar traps ?

Author Unknown

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INTRODUCTION

Spelling is taught for its value in correct written communication. Misspelling hinders communication. Correct spelling is needed for accurate written expression of ideas; the goal of teaching and learning spelling may be expressed as "spelling is for writing." Students must realize that spelling correctly in writing is more important than spelling lists of words correctly. Teachers should foster a positive attitude towards spelling by helping students develop a "spelling conscience."

The major objective of a spelling program is to enable students to spell the words they need to write now and in the future. Lists, based on words most frequently used by adults, should be studied, but first, emphasis should be placed on the words a student needs at any specific time to express his thoughts in writing.

GENERAL RESEARCH

Children spell better when they are using language with a purpose; when they are using response-meaning and word study exercises. Horn (1969) suggests that test-correct-test procedures work best.

Helpful exercises are those that: a) call attention to double letters, initial consonants, affixes and syllabication; and b) relate to homophones, silent letters, phonetic respelling and vowels. Spelling is <u>not</u> taught to develop skills in alphabetizing, recognizing double consonants, or identifying affixes and inflectional endings (Cohen, 1969). The word usage pattern is far more effective in correct spelling than is the traditional study method.

TEACHING AND LEARNING GOALS

The student will apprehend those concepts and principles of spelling which enable him to write so that the writing can be understood easily.

<u>Teachers Should Strive</u>

1. To teach students clear, correct pronunciation of the words they use.
2. To develop student abilities in analyzing the spelling of words through configuration, phoneme-grapheme relationship, etc.
3. To develop some essential generalizations and/or rules for spelling.
4. To provide frequent opportunities for writing.
5. To promote the use of correct spelling in written work.

<u>Students Should Strive</u>

1. To develop a desire to learn to spell words correctly.
2. To develop automatic response to the letter sequence of the basic words used in writing.
3. To understand patterns of words.
4. To develop an appropriate method for learning to spell words correctly.

5. To develop skill in the use of the dictionary.
6. To develop proofreading skills.
7. To develop a "spelling consciousness" and a "spelling conscience." "Spelling consciousness" refers to an awareness of incorrect spelling, and a "spelling conscience" refers to the desire to use correct spelling at all times.

FACTORS IN SPELLING ABILITY

Spelling ability is an intellectual ability, dependent upon the senses. It is the result of effective use of sensory-motor processes involving speech, auditory, visual and kinesthetic imagery.

Intelligence

Reports consistently show a positive correlation between spelling ability and intelligence.

Motivation

Motivation in spelling is affected by variables. Positive attitudes and interests are preferred to the more extrinsic incentives of school grades and competition, but the most important source of interest and motivation is awareness of progress.

Desirable attitudes are best developed and maintained by:

- showing that the words studied are needed both now and in the future;
- studying only the words which students cannot spell;
- providing an efficient method of learning;
- emphasizing progress;
- encouraging a spelling conscience: the desire to spell well, and a pride in doing so.

Study Habits

Poor study habits are a common cause of poor achievement.

Special Abilities and Disabilities

(a) Visual - Visual perception, visual discrimination, and visual memory are closely related to spelling ability.

(b) Auditory - There are correlations between spelling and sound perception and discrimination, but these correlations are lower than those between visual factors and spelling.

(c) Oral Language - Poor pronunciation and faulty speech habits have been found frequently among poor spellers.

(d) Modes of Learning - Instructional methods which use a combination of visual, auditory, and kinesthetic imagery are the most likely to succeed.

(e) High Frequency Words - Children are more likely to hear correctly, and therefore spell correctly, words of higher frequency.

(f) Difficult Vowel Sounds - Words containing the vowels **a**, **u**, **o**, and **i**, may be harder to spell because it is difficult to determine what sounds occur (**a** as in rain, **u** as in cut, **o** as in horn, **i** as in hit).

(g) Handwriting - Proper letter formation and legibility are important to spelling. (See Handwriting Chapter.)

(h) Proofreading Skills - One of the best ways to foster the development of spelling ability is to encourage students to edit their writing and correct their spelling. Proofreading skills should be taught as part of the total program. A cooperative approach, using student teams or editing committees, can be effective.

THE SPELLING CURRICULUM

Spelling is an essential tool in effective writing. The core of the program should come from the students' writing activities.

Research suggests that a security list of 2,500 to 3,000 words should form the core of the curriculum. If a spelling text is used, the lists based on words of highest frequency will provide most of the security list. It is necessary, however, to supplement these lists from several sources, as a security list does not represent the total spelling needs of any individual.

Selection of Words

- lists from previous years
- current grade lists (See references below.)
- troublesome words found in writing and reading
- frequently misspelled words found in writing
- words of importance to the students
- words giving trouble on review and diagnostic tests
- words from content areas
- interesting words related to the derivations or origins of English
- words that demonstrate rules related to affixes and inflectional endings

All students should not be expected to learn the same number of words in a week's list. Individual ability must be considered when new words are being introduced. These would range from about 200-500 words per year, or up to as many as fourteen words per week, depending upon the age level.

Students should be placed at a level where they already know 50%-75% of the words. If a student consistently misses more than 50% on the pretest, the lists are too difficult.

The following spelling texts will assist the teacher in selecting appropriate grade-level words and generalizations.

1. Clanfield, M. and Hannon, C. Teach Spelling by all Means, Copp Clark (1969).
2. Thomas, V. Teach Spelling, Gage (1979).
3. Hanna, P., Hodges, R. and Hanna, J. Spelling: Structure and Strategies, Houghton Mifflin (1971).

(Textbook Bureau will stock Thomas's book.)

SPELLING RULES

Purpose:

Spelling generalizations should be taught so that students gain an understanding of the workings of their language. However, care should be taken to place the emphasis on the development and use of a rule, and not on the memorization of the rule itself.

Method:

Rules should be taught in context, using the inductive approach. Students should be guided to make observations, draw conclusions and apply them practically in varied contexts.

Horn (1969, p. 286) says the utility of any rule is dependent upon the degree to which it satisfies the following criteria:

- A rule must have application and few exceptions.
- Application of a rule must positively affect spelling ability.

The following rules meet Horn's criteria (Marcus, 1977, pp 125-27):

1. Words ending in a y, preceded by a consonant, change the y to i before adding a suffix, unless the suffix begins with i:

   steady - steadies - steadying

2. Words ending in a silent e usually drop the e before adding a suffix beginning with a vowel, but keep the e before adding a suffix beginning with a consonant:

   take - taking
   fine - finely

3. Words of one syllable or words accented on the last syllable, ending in a single consonant preceded by a single vowel, double the final consonant when adding a suffix beginning with a vowel:

   set - setting
   grip - gripped - gripping
   commit - committed - committing - commitment

4. The letter q is always followed by u in common English words:

   queer

5. English words do not end in v:

   live
   dove

6. Rules for using the apostrophe:

   (a) Possession:
   (1) The possessive of a singular noun (including those ending in s, z, ss, or x) is formed by adding 's:
   John's hat
   Mr. Jones's house
   waitress's work
   Rex's car
   Buzz's team
   (2) The possessive of a plural noun ending in s is formed by adding an apostrophe:
   girls' hats
   Smiths' house
   (3) The possessive of a plural noun not ending in s is formed by adding an 's:
   firemen's hats
   women's shoes

   (b) The 's is used to make letters and numbers plural:
   b - the b's; 4 - the 4's

   (c) The apostrophe is used to indicate missing letters in contractions, letters omitted in speech, and the missing part of a date:

   doesn't
   'til
   '82

7. The period should be used after abbreviated titles of persons and places, after initials in proper names, and after numerals in a list:

   Nelson St.
   Dr. Black
   P. R. Jones
   1.
   2.
   3.

8. Words ending in a y preceded by a vowel, do not change the y to i when adding a suffix:

   pray-prayed-praying

9. Capital letters are used most commonly in the following situations:

   - the first word in sentences (He likes cake.)
   - the letter I when used as a word (Mary and I went fishing.)

- proper names (Winnipeg, Joan Karen Wiley), days of the week (Monday, Saturday), months of the year (January, December)
- words derived from proper names (Canadian, French)
- the first word and all important words in the title of a book, a story, etc. (Underground to Canada)
- titles before proper names (Sir John A. Macdonald, Queen Elizabeth)

In addition, the following generalizations should be developed.

(a) An x usually spells the ks sound; e.g., fox.
(b) The g often spells the j sound; e.g., giant.
(c) An s sometimes spells the z sound; e.g., does.
(d) Vowels followed by the r sound have special sounds:
  - the ar sound as in arm;
  - the er sound as in ladder;
  - the or sound as in for.
(e) The c often spells the s sound before the vowels i and e; e.g., centre, pace, piece.
(f) The ow sound is spelled either ou or ow in the middle but usually ow at the end of words; e.g, hound, town, owl.

The following material has been adapted from D. Rogers' Writers' World (1981).

Formation of Plurals

The formation of plurals is primarily a matter of spelling. Here is a brief summary of the important principles for the formation of plurals.

1. Most nouns add an s.

   game - games

2. Nouns ending in y, preceded by a consonant, change the y to i and add es, while nouns ending in y, preceded by a vowel, add s.

   library - libraries monkey - monkeys

3. Proper nouns ending in y, preceded by a consonant, add s.

   Harry - Harrys

4. Many nouns ending in f or fe change f or fe to v and add es, while some add s.

   scarf - scarves belief - beliefs

5. Nouns ending in s, z, x, or ch add es.

   dress - dresses fox - foxes
   buzz - buzzes match - matches

6. Most nouns ending in **o**, preceded by a consonant, add **es** while those preceded by a vowel add **s**.

   tomato - tomatoes radio - radios

7. Nearly all nouns ending in **o** and pertaining to music add **s**.

   piano - pianos

8. Some words ending in **o** add either **s** or **es**.

   volcano - volcanos, volcanoes

9. Some nouns irregularly change their forms.

   tooth - teeth

10. A few nouns keep the same form.

    salmon

11. A few nouns are always plural.

    pliers species

12. Letters, figures, symbols, and words, mentioned without regard to their meaning, usually add **'s**.

    Dot your **i's** carefully.

13. In compound words which are separated into a principal noun and a modifying word or phrase, usually only the noun adds **s** or changes internally to form the plural.

    sister-in-law - sisters-in-law
    man-of-war - men-of-war

14. Foreign words incorporated into English often form the plural as in the foreign language.

    datum - data radius - radii

15. Nouns ending in the suffix **ful** add **s**.

    cupful - cupfuls

Teaching linguistic principles or rules to students is no guarantee they will spell correctly the words they need to know. However, useful generalizations are learned quite easily, and, for those students who can profit from such tools, linguistic generalizations should be made available.

ORGANIZATION AND TEACHING STRATEGIES

Promote desirable attitudes toward the learning of spelling by:

(a) using a student-centred approach;
(b) building an atmosphere that will stimulate a student's desire to learn words;
(c) creating an awareness that the words taught are those diagnosed as being needed;
(d) providing opportunities for students to engage in meaningful, functional practice of the words they have learned;
(e) organizing for specific purposes;
(f) individualising to meet individual student needs.

Organizing a Program Without a Text

The following suggestions for organizing a program without a text, while written for the middle years curriculum guide, are adaptable to any grade level.

1. A major part of the spelling program should be taught as a component of the writing program, along with proofreading skills. It should centre on misspelling in writing and on words students need to know in order to write well.

2. A basic security word list also should serve as a common core of the program. While it is impossible to teach all words students need, it is possible to teach those most frequently used. Graded word lists, such as the lists researched by Thomas (1979), are recommended. Place students in these lists at a level where they already know 50-75% of the words to be learned. Learning to recognize and spell these words develops immediate fluency in reading, writing, and spelling.

3. Another component should be individual study lists and/or supplementary word lists. The formal spelling period should ensure the basic words are mastered, but those students who have few errors should work on supplementary lists. However, all students should be given time to work on the lists of words misspelled in compositions and key words selected from daily written work. Personal spelling books can be made with words taken from several sources. These words can be arranged alphabetically or else recorded by each student on an individual card. Generally, these lists would include:

   - words from basic spelling lists that require further independent study
   - words frequently misspelled in written composition
   - words encountered in reading, talking, and listening, which are intended for use in personal writing
   - key words mispronounced (Careful pronunciation is an important factor in learning to spell a word.)
   - key words selected from content areas

4. Generalizations and/or rules should be included in a program but should be limited to those that apply to a large number of words and have few exceptions. Introduce them by the inductive approach. Horn's rules are suggested.

5. Teach a good Word Study technique. Present words in lists. Study each new word in isolation. Concentrate on visual form.

6. Use Pretest-Study-Test procedures. Pretests and tests should be followed by immediate correction. A student should correct his own work. Record progress.

7. Follow Word Study with activities where students use words in context (phrases, sentences). Integrate spelling with:

   - writing activities
   - dictionary studies
   - verse writing, using words studied
   - proofreading
   - listening (note-taking) and dictation (sentences, paragraphs)

8. Use the same word in different ways.

9. Use games. They are good motivators and help to maintain knowledge of words taught previously.

10. Individualize to meet student needs. Use the laboratory approach to organize individual study lists and supplementary word lists, obtained from misspelling in daily work and compositions. This will contain the major part of the individualized portion of the program.

    The remainder should result from on-going diagnosis and should involve grouping: whole class, small group, group of one. Groups should be formed on the basis of a common need and disbanded when the task is completed. Grouping suggestions follow:

    Total Class Group:

    - no prior instruction in a skill
    - motivation
    - listening for information or for note-taking
    - presentation of word lists
    - teaching methods of learning words
    - teaching and reviewing basic rules
    - situations in which every learner can benefit from total class instruction

    Small Group:

    - maintaining skills
    - re-teaching a specific skill after analysis of error

- getting a group started on a task
- finding situations where only a few need instruction in a particular skill (basis of need)

Group of One:

- the problem of the learner is not shared by anyone else in class
- working on listening for pronunciation of words
- working on pronunciation
- working on individual study lists

SUGGESTED METHODS

Research indicates that the use of a pretest with immediate correction by the student accounts for about 95% of all learning that takes place in spelling (Horn, 1969). The pretest should be administered before the student sees the list of words to be studied.

Students should hear and say the word when they make their correction in writing. The student immediately should write the word correctly above her misspelling. With this approach, the student will study only the words she doesn't know. She now has a reason (motivation) to apply the study method to the words she has identified as unknown. This pretest provides each student with a means of discovering her own mistakes and her own weak spots.

Test-Study Method

This method stresses the multi-sensory approach. Give students the following instructions.

(a) Look at the word carefully.
(b) Say it slowly and correctly.
(c) Listen to it carefully as you say it again. How many phonemes do you hear? How are they spelled? How many syllables do you hear?
(d) Write the word without looking at it.
(e) Check your spelling with that in the book. If you spelled the word incorrectly, start over with step (a).
(f) If you spelled the word correctly, spell it again to make certain that you really knew how to spell it.

Study Method

The study method incorporates visual, auditory and kinesthetic modalities. This method is an essential part of a good spelling program. Give students the following instructions.

(a) Look at the word and say it to yourself.
(b) Close your eyes. Try to see the word as you spell it to yourself.
(c) Check to see if you were right. If not, begin again at step (a).
(d) Cover the word and write it.
(e) Check to see if you were right. If not, begin at step (a).
(f) Repeat steps (d) and (e) two more times.

Analysis of Errors Method

Errors in tests and in students' work (in all subject areas) can be analyzed to diagnose the nature of the error. Common types of errors:

(a) omission: wen for when
(b) incorrect meaning association: no for know, except for accept
(c) carelessness: surily for surely
(d) repeating or adding a letter: theeth for teeth
(e) reversal: becaues for because
(f) phonetic spelling: Wensday for Wednesday
(g) failure to hear words correctly: somer for summer
(h) failure to note silent letters: acke for ache
(i) unfamiliarity with common word endings: askt for asked
(j) faulty observation: acurate for accurate
(k) faulty pronunciation: docter for doctor

After an analysis has been made, words are categorized and groups formed to teach the specific skill needed.

Working in Pairs Method

Spelling partners are selected, and a length of time for partnership is determined. This strategy can be used in studying basic lists, words from the students' personal lists, and problem words that present difficulties because of irregularity. These lists are approved by the teacher, and students help each other by pretesting and correcting. In pretesting, the word should be pronounced carefully, used in a sentence, and repeated. If there is any difficulty, the student who is testing should check with the teacher. In correcting, the correct spelling should be written beside or over the misspelled word. These words then should be studied and practiced and a retest taken. Students should mark a progress report and give both tests to the teacher for recording.

TEACHING SPELLING PATTERNS

The students should be able to apply inductive procedures to the following spelling patterns (Marcus, 1977, p. 367):

(a) Changing y to i + suffix

For words ending in y preceded by a consonant, change the y to i before adding a suffix or inflectional form unless the suffix begins with i (y to i + suffix).

steady - steadies - steadying

(b) CVC(e) (C for consonant; V for vowel

Words of one syllable containing a medial long vowel are usually spelled with a silent e at the end.

(c) CVC(e) + ing

Words ending in a silent e usually drop the e before adding a suffix beginning with a vowel, but keep the e before adding a suffix beginning with a consonant.

bake - baking

(d) CVC + C + V suffix

With words of one syllable, those accented on the last syllable, or those ending in a single consonant preceded by a single vowel, double the final consonant when adding a suffix beginning with a vowel.

pet - petting; commit - committed

Inductive Teaching

The essential procedures in inductive teaching are as follows (Marcus, 1977, p. 368):

1. Use samples of the students' oral and written work.

2. Group the samples in patterns and display on the chalkboard.

hobby	drip
story	commit

3. Demonstrate what happens to the words when suffixes are added.

hobby - hobbies	drip - dripped
story - stories	commit - committed

4. Focus students' attention on the patterns, and ask them why the changes were made.

5. After probing and questioning, students should be able to generalize the rule.

6. Apply the generalization to other samples to check its validity.

Using Meanings, Derivatives, Foreign Words

Meanings:

It is sometimes necessary to provide experiences which place emphasis on the meanings of some words.

Some words begin with a syllable pronounced "sir," but may be spelled in four different ways: cer, cir, ser, sur.

Teaching key word examples and the meanings of the prefixes will facilitate learning. If the students are taught the meaning of the word "certain," they then will be able to use that knowledge in learning and understanding such words as: certainty, certificate, certify, etc. The study of affixes in general is of value in teaching spelling.

Derivatives:

The study of etymology or word origins can prove beneficial and provide extra motivation for some students.

Sixty percent of common English words are of Latin origin, and numerous other words stem from the Greek language. Students can be encouraged to discover words from a suggested root; e.g., graph: Greek root of the word graphein - to write. How many words can be found containing "graph" (geography, telegraph, autograph, etc.)? How many of these words contain parts of other Greek words? This is also an excellent way to increase and enrich vocabulary.

Foreign Words:

Numerous words from other nations have become part of our daily language. It is profitable to build an awareness of and stimulate interest in these words.

From which country do the following words originate?

tea, barbecue, cafe, waffle, squaw, magazine, veranda, tulip

Mnemonic Devices

Mnemonic devices can be of help in mastering spelling. Two good references are:

1. Clanfield, M., and Hannon, C., Teach Spelling by All Means, Copp Clark, 1969.

2. Rodgers, D., Writer's World, Heath, 1981.

TEACHING PHONEME-GRAPHEME RELATIONSHIPS

Definitions

A phoneme is a basic unit of sound, the smallest distinctive sound element in spoken language. It is a speech sound that signals a difference in meaning. For example, in the word "rat" there are three distinct phonemes: **r**, **a**, **t**. If **c** is substituted for the first phoneme, a different meaning is produced: cat.

A phonogram is a final sound system (rat - at).

A morpheme is a word or part of a word with a meaning: rat, or re and main, as in remain. A morpheme cannot be divided into smaller parts without violating its meaning, and it occurs in different verbal arrangements with a fairly stable meaning. A free morpheme is usually a root word and can be uttered alone with meaning: rat. A bound morpheme always must be attached to one or more morphemes to form a word: unsound. These include prefixes, suffixes, or inflected forms.

A grapheme is a letter or symbol that represents a sound. It may consist of more than one symbol.

Few rules, if any, ever govern variant spellings. Words containing them should be memorized separately.

To spell, a student must know the phoneme-grapheme relationship in regular words and how each irregularly spelled word looks in written form. The speller must produce the letters that represent the sounds.

Identifying Grapheme for Phoneme Heard

Steps:
(a) Identify the sound to be taught.
(b) Select a few words to be taught.
(c) Tell the students to listen to the words to discover the letter that begins the spelling of a word; for example, make, mike and money. If the initial letter can't be identified, say the words again, emphasizing the initial sound while pointing at the letter that spells the sound. The same procedure may be tried for the different positions of the same phoneme-grapheme in other words: Tim and slim.

Linguistic Patterning with Terminal Phonograms

Select a phonogram the students can spell and say, and ask them to list as many words as they can make with the phonogram; e.g., "it" (it, bit, dit, fit, hit, kit, pit, sit, wit). Have the students use the dictionary to see if the discovered words are nonsense or sense words. They may try to spell words by using each letter in the alphabet in sequence, as an initial consonant. This procedure may be used with phonograms and regular diagraphs, blends and consonants.

Variant Spelling of Phonemes

Each word of irregular spelling should be treated separately. For example, in the word "light," a student should be led to discover the variant spelling for the vowel i. Try the following procedure (Marcus, 1977, p. 361):

(a) Say the word "light" and write it on the board.
(b) Ask students to tell how many phonemes they heard.
(c) Let them identify the initial phoneme and its spelling.
(d) Identify the terminal phoneme and its spelling.
(e) Which sound has not been identified? How is it spelled?

The student should realize that in the case of "light," the long i sound is spelled igh.

TEACHING MORPHEMES

Morphemes should be taught to give students an understanding of how words can be constructed by adding free and bound morphemes to a morpheme. The emphasis should be placed on spelling the morphemes and not on the analysis of words.

Compounds:

Use the inductive approach to teach compound words. Lead the students to generalize about the spellings of compound words.

Prefixes:

In most cases, prefixes need no special attention for spelling purposes because a student can easily write a prefix to a root word. However, some attention should be given to the few difficult ones; for example, il as in illegal, etc.

Suffixes:

Most suffixes have regular phoneme-grapheme correspondence and are learned easily. However, some attention is required with the teaching of the variant spellings for the weak, neutral vowel sounds, ocurring in words using: -able, -ible, -er, -or, -ant, -ent, -ance, -ence.

Inflectional Morphemes:

(a) Noun plurals: -s, -es, -en.
(b) Verb singular: -s.
(c) Verb tense: -ed, -en.

Inflectional morphemes cause no problems as long as there is a regular relationship between letter and sound; for example, search and searches. However, auditory discrimination does not help the speller when the addition of a plural morpheme alters the spelling of a root word; e.g., lady and ladies.

Begin with the teaching of the regular inflectional morphemes. This will help to set a pattern with the spelling of plural nouns, singular verbs and verbs in the past tense. Deal with the irregular or variant spellings of inflectional morphemes later. After being taught inductively, students will be able to decide whether they can rely on a pattern or not. Let students use their dictionaries to find plural spellings of such words as radio, dynamo, domino and tomato.

Contractions:

In spelling contractions, students must be able to hear the sounds and know where to place the apostrophe.

<u>Suggestions to try</u>:

(a) Check pronunciations of they've, can't, couldn't, I'd, you're, it's, I'll.
(b) See if students can identify the two words used.
(c) Discover if the students know where letters are omitted.
(d) The students should generalize that the apostrophe is placed where a part of a word has been omitted.

Possession:

(a) regular plural nouns: boys'
(b) regular possessive nouns, singular and plural: boy's, boys'
(c) nouns ending in s, requiring an apostrophe with an additional s.

Generally, nouns with two or more syllables, ending in the s or z sound, take only an apostrophe, but if the second s or z sound is pronounced, 's will be used. Other nouns and indefinite pronouns take the apostrophe s ('s).

Examples:

Singular:
- John Jones's car or Jones' car
- the fiddler's violin
- anyone's house, everybody's time

Plural:
- If a plural ends in s, an apostrophe is needed: The Joneses' cars, fiddlers' violins.
- If a plural ends in any other letter, add 's: children's toys

Rules for possession are somewhat confusing and are difficult to remember and apply. Teachers should use the inductive approach to lead students to form generalizations about possession rather than have them memorize rules.

DIAGNOSIS AND EVALUATION OF SPELLING

Teachers should not assume the skills of spelling have been acquired because they have been presented in class. There should be ongoing functional diagnosis and evaluation to determine what skills have been assimilated by each student.

Diagnosis is a basic prerequisite to effective teaching in spelling. The emphasis in diagnosis must be placed on how the student performs in each specific skill.

Pre-Year and Year-End Diagnostic Tests

The use of diagnostic tests at the beginning and end of the school year is encouraged to aid classroom teachers with their work in assessing the strengths and weaknesses of the class. It also will determine, at least on a cursory basis, the general needs of the individual students within the class.

The pre-year tests should help with the direction and planning of the year's program. The year-end tests will help teachers to determine the effectiveness of their program and teaching strategies. If they are given early in May, teachers will have time to assess the growth of individual students and will be able to direct attention to individual student needs. For the remainder of the term, teachers will be able to fill in the gaps.

SUMMARY OF TEACHING SPELLING

Fifteen minutes per day or a maximum of seventy-five minutes per week should be sufficient for the teaching and study of spelling.

1. The spelling program should consist of formal and functional words.
2. Students should be taught how to study words.
3. Spelling instruction should accommodate individual differences.
4. The test-study method is more beneficial than the study-test method.
5. Pair students of poor spelling ability with good spellers.
6. Integrate learned words as soon as possible within the language arts and content areas.
7. Give frequent reviews.
8. Use spelling games.
9. Use test results to diagnose and to individualize your teaching.
10. Students should keep a record of their dictation errors and words misspelled in their compositions.

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Language Structure and Usage

Suddenly, without warning a rummbling noise, then rocks started to fall, then a huge monstrous shape appeared, it had blue-green eyes, big yellow teeth and a giant slimmy body with four legs a tail and sharp claws. It had blocked their path and was about to crush them when a strainge man appeared from know where. He lifted up his arm. The monstar staggered. The monstar fell with steam coming from his chest.

Student proofreading and editing are necessary for a polished product which reflects and encourages the development of personal writing style.

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INTRODUCTION

By the end of middle years, students should have developed the ability to think clearly, to listen critically and appreciatively, and to communicate in oral and written English.

Teachers should organize a program of experience with language which will give students an awareness that language is a living thing. Students should be led to discover language structure. Objectives and enabling procedures are presented together for this reason.

The Tools of Language

Grammar and usage are the tools of language and should be used rather than taught as subjects to be described and classified. Classification and description of language can be learned more easily later (high school, post-secondary). Grammar and usage are learned through the receptive and expressive modes and should not be taught in isolation, but in meaningful contexts through open, innovative practices. Students should be given opportunities to practice language patterns orally before writing activities are assigned. Instruction and guidance should be given on specific aspects of grammar and usage as problems arise, and as needs are diagnosed in speaking and writing.

Individual differences and variables such as social background and language facility must be considered before planning instructional activities.

GENERAL RESEARCH

Research summaries such as Strom's (1960) do not justify the insistence that an emphasis on the formal and analytical teaching of grammar as a specific and isolated subject is an aid to the improvement of oral and written expression. Much experimental research, summarized by Haynes (1978) and Cooper (1973), has shown that a systematic study of traditional grammar, involving identification, classification and analysis, has negative effects on composition because the time used for this purpose is time taken away from the practice of the skills of writing and speaking English.

With reference to structural or transformational grammar, studies such as Sherwin's (1969) indicate the evidence to be inconclusive at this time, and there is no reason to assume that findings will be different from those of other systems. Investigations reported by Wilkinson (1971) also indicate that grammar should not be taught formally to students under the age of fourteen who are not mature enough to grasp its concepts, and that the inductive method as suggested by Fraser and Hodson (1978) is the preferred appproach for teaching grammar.

DEFINITION OF TERMS

Language

1. Written language is an attempt to record the stream of sound shaped by the inhabitants of a specific culture in a series of written symbols (Logan and Logan, 1967).

2. Language may be said to consist of three parts: 1. phonology (the sounds of language); 2. lexis (the vocabulary); 3. grammar (rules) (A. Wilkinson, 1971).

Grammar

Grammar may be defined as referring to three things:

1. It is a system of organization; a set of formal patterns.
2. It is the linguistic description of rules and the formalization of language patterns.
3. It is linguistic etiquette, usually referred to as usage.

Traditional or formal grammar, which classifies words by type and shows how sentences are constructed, has two characteristics.

Syntax: the regularities of word order and the position of words in a sentence.

Accidence: the making of inflections or the changing of the form of words. It is also concerned with the regularities in the use of variant endings of words.

Other systems, such as the structural and the linguistic generative theory, have been devised in recent years to provide alternatives describing the same set of data. Teachers must keep up to date and be ready to revise; however, to avoid confusion, conventional terminology should be used where possible. New terms should be used only where traditional grammar lacks appropriate terminology or is misleading.

Usage is the use of language which is appropriate to the speaker/writer and situation. It is a matter of custom rather than rule and must recognize dialect, social levels of speech, and the variations in geographical regions. The appropriateness of expressions must be judged by the intended purpose.

Linguistic Development

There are three major stages in the development of students' linguistic abilities:

1. Students have acquired sufficient language competence to enable them to select grammatically important words and significant features of adult language. This capacity has been developed through imitation and practice, listening, speaking, reading and writing.

2. Students are extending and diversifying the skills of communication and a knowledge of usage. They discriminate in the use of language, making appropriate choices, expressing preferences and creating standards. They are learning to communicate naturally in unfamiliar social situations. The language at this stage is concerned with the exchange of all forms of information, from the practical to the theoretical. It demands the use of widely accepted standards of English. During the middle years, the development of this communicative competency should be one of the main concerns of teachers.

3. Students are developing the capacity to focus on more sophisticated forms of language. They may begin to pay some attention to descriptive grammar, but this should have its roots in the instruction of usage. During the middle years, teachers should capitalize on the students' interest and fascination with language and foster desirable attitudes to facilitate the move towards a more systematic study in later years. Language at this stage should start to show more evidence of polish and style.

LANGUAGE STRUCTURE

Enquiry into the structure of language should be encouraged:

1. Why?

   - to improve the student's general knowledge about language
   - to improve the students' ability to edit written work

2. How? Through the ear:

   - through intensive exposure to listening-speaking situations
   - through the use of the students' language patterns as the basis of instruction
   - through an inductive approach
   - through the use of written language models based on oral structures
   - through integration with other language modes and other subject disciplines

3. When?

   - as a result of diagnostic procedures
   - in context and meaningful situations

4. To Whom?

   - individuals and small flexible groups

5. What?

   It is suggested that certain principles and areas of grammar should be taught. The amount should be moderate and the time allotted should <u>not exceed one-fifth</u> of the English course.

OBJECTIVES AND ENABLING PROCEDURES

The following pages contain outlines of skills suggested for specific ages. Emphasis must be placed on the use of appropriate methods. Students learn best through active dialogue in which they read, speak, and hear. This oral work must be extended into the written form of language, and sterile exercises must be avoided. Objectives and enabling procedures are combined in order to emphasize the importance of learning grammar in context.

> Learning and language development occurs when children use language in a variety of ways in a wide range of situations that employ several modes: listening, talking, reading, writing, and doing. Language treated out of context does not function. (Arnold, H.M.I., England York Conference, 1978)

Grade 5 - Age 10+ Objectives

1. Explore the four form-classes: nouns, verbs, adjectives, adverbs. These are identified by symbol; e.g., noun - N, verb - V, adjective - adj., adverb - adv. These symbols will enable the teacher to refer to the form-classes (and other classes of words to come later) with a minimum of writing.

2. Introduce two or three frame-tests for each form-class. (The words in parentheses may or may not be present.)
   Examples:
   (a) Noun - Trees grow. (subject)
   He saw (the) airplane. (object)
   I am happy about (the) decision. (obj. of prep.)
   It is (a) bargain. (complement)

   (b) Verb - Let's play.
   They might swim.
   The man open(s)(ed) the parcel.

   (c) Adjective - A rather shy boy came in.
   They seem happy.
   This song is lively; that one is livelier (or: more lively).
   The tall boy is very strong.

   (d) Adverb - She walked very slowly.
   That one did it carefully.
   It came swiftly.

3. Explore determiners (D) - articles and possessive pronouns in traditional grammar.
   Examples: the, a, this, his, several, one, etc.

4. Consider auxiliaries (Aux.).
   Examples: can, did, shall, is, was, had, had to, etc.

ENABLING PROCEDURES

Nouns

Discuss nouns. Label and name things. Begin by using the parts of the body and objects within the classroom. Through an inductive approach, make generalizations about the plural of nouns.

Use print sources. Encourage students to find, list, and collect nouns. Discuss and display. Students must use nouns in meaningful sentences, oral and written.

Verbs

Show that a simple sentence is made up of two major parts, a subject and a predicate. It is easier to find the predicate first because it tells what something is or what is happening. The verb is the part of the verb phrase or predicate which states the action, feeling or being.

Example: The cat / runs silently

subject — cat — noun

predicate — runs — verb

Involve the students in listing common verbs (action words) and miming them. Then, group verbs; e.g., walking words - saunter, stroll, march, stride, etc. Extend by moving to print sources and culminate with written work.

Adjectives and Adverbs (Picture Words)

Show that adjectives identify and/or describe a noun or substitute while adverbs describe a verb. Explain the special group of adverbs such as: very, so, too, more, most, less, quite, truly, rather, utterly, actually, somewhat, extremely, unusually, exceedingly.

Use advertisements. Identify adjectives, discuss their use, suitability, and purpose. Encourage students to substitute their own adjectives and discuss change of meaning and response. Students then may create their own advertisements.

Give practice in the formation of adverbs by adding ly. These adverbs of manner can be illustrated by mime and art.

Introduce adverbs of time and place in context, using some of the ideas above.

Function Words

These are words whose main function is to help tie separate words together into a sentence; e.g., determiners, auxiliaries, prepositions, and connectives.

Determiners:

Demonstrate that a determiner is a structure word which has little or no independent meaning, but shows the grammatical relationship between one part of a sentence and another.

Determiners signal the advent of a noun or noun substitute. The following lists some common determiners.

the	a	an	every	each	this
that	these	those	my	our	your
their	his	her	its	no	both
some	many	much	few	several	any
all	most	more	either	neither	one
two	John's				

Auxiliaries:

Show that an auxiliary is a verb helper. The following are some common auxiliaries.

are	may	must	shall
could	had (to)	going to	would
does	is	used to	were

Select appropriate determiners and auxiliaries as students show readiness.

Grade 6 - Age 11+ Objectives

1. Review work of fifth grade.
2. Teach distinction between form-classes and structure words. (In fifth grade they had two groups of structure words: determiners and auxiliaries.)
3. Teach types of nouns: common - (N); proper - (N^{Prop}); pronoun - (N^{Pron}).
4. Teach subject of sentence - (N^{S}).
5. Teach object of verb - (N^{O}).
6. Teach linking verbs - (V^{L}).

7. Teach subjective complements: adjective complements - (Adj^C);

   noun complements - (N^C).

8. Teach the four most common sentence patterns (kernel sentences):

   P#1-N^S V - Birds sing.

   P#2-N^S V^L Adj - Birds are noisy.

   P#3-N^S V^L N^C - Birds are creatures.

   P#4-N^S V N^O - Birds sing songs.

   It is important to explain to students how these patterns are grammatically different.

ENABLING PROCEDURES

Select and teach determiners and auxiliaries from the grade five list.

Introduce <u>prepositions</u> and <u>coordinating conjunctions</u>. One function which prepositions perform is to link two things by showing their relationship in space or in time.

<u>Prepositions</u>

about	at	during	on	toward
according to	before	for	out of	under
after	because of	from	over	until
against	behind	in	per	up
along	by	into	since	upon
among	concerning	near	through	with
around	despite	off	to	without

<u>Coordinating Conjunctions</u>

Connectives are words which tie together words, groups of words, or whole sentences; e.g., and, or, but, yet.

Encourage students to find, list and categorize the structure words, using the comic sections of the newspaper. Discuss the uses.

<u>Types of Nouns</u> - extend the work on nouns.

Introduce proper, collective and abstract nouns, according to student's needs and interest.

Use letter writing to teach <u>proper nouns</u>. Use collective nouns in context; e.g., A herd of . . . . Have students prepare slogans for abstract nouns; e.g., Happiness is . . . .

Introduce pronouns. Select from the following list:

Personal - I, me, mine, myself
you, yours, yourself, yourselves
he, him, his, himself
it, its, itself
we, us, our, ourselves
they, them, theirs, themselves

Demonstrative - this, that, these, those, such

Interrogative - who, which, what, whom, whose

Relative - who, whom, which, what, that

Indefinite - each, either, neither, both, some
few, many, much, none, several
any, all, most
anybody, anyone, anything
one, two, three

Begin by using the substitution approach.

The girls enjoyed the beautiful flowers.
They enjoyed them.

Point out that the use of pronouns can lead to ambiguity. Go to print sources to illustrate effective use of pronouns.

Have students use cartoons to: (a) identify pronouns, (b) substitute pronouns for nouns. Extend by tying in with speech patterns and correlate with other languages.

Subject of Sentence - extend knowledge gained in grade five.

Encourage students to circle the predicate in a sentence and then ask Who or What before it. This is one way of identifying the subject.

Allow students to work in pairs. On separate pieces of paper, one student writes a noun or noun phrase, and the other a predicate. Then put the papers together. A touch of humour often can be an aid to learning.

Linking Verbs

Teach that linking verbs are those that show a state of being, indicating that someone or something exists. The following list should be helpful.

be (am, is, are, was, were)	appear	remain	smell
become	feel	look	sound
	seem	taste	grow

Linking verbs do not govern a direct object, but govern subjective, adjective, and noun complements.

Sentence Patterns

Sentence patterns should be taught in context, both oral and written. Certain rules of grammar, obtained from the students inductively, should be applied in the composition of sentences. Show that a basic understanding of syntax, or the position of words in a sentence, is important to the four basic patterns or kernel sentences.

Give practice writing these sentence patterns.

Teach how to elaborate these patterns by modification of their parts, using adjectives, adverbs, determiners and auxiliaries.
Example: Those ugly little birds will sing noisily tonight.

Grade 7 - Age 12+ Objectives

The work in this grade should be a natural extension of concepts introduced in early years, and emphasis should be placed on the consolidation of knowledge.

1. Review work of fifth and sixth grades.

2. Noun Phrases

   A noun phrase is a cluster or group of words that contains at least one noun. The noun may be modified by certain parts of speech. These occur before or after the noun.

   Modifiers before the noun:

   (a) determiner (the, all)
   (b) adjectives (sad, blue)
   (c) nouns in apposition (baseball player)
   (d) verb forms (scraped knee, burning house)

   Modifiers after the noun:

   (a) adverbs (palms upward)
   (b) prepositional phrases (hand to chest)

3. Prepositions

   Extend the work on prepositions, begun in grade six. Emphasize that a preposition cannot be used unless there is an object of the preposition.

4. Continue the exploration of modifiers; the relative clause beginning with the words who, that, which, whom, whose, would be useful at this stage. Teach that a relative clause is one which modifies a noun.

5. Show the difference between a sentence and relative clauses, and introduce the concept of the subordinate clause. The following is a list of common subordinators.

if	before	because	as if
when	after	although	that
where	since	wherever	so that
until	while	whenever	provided
as	how	whether	unless
than	why	though	

6. Extend work on <u>appositives</u>.

7. Show how noun clusters can be used in the same positions as nouns: subject, object of verb, object of preposition, subjective complement.

8. <u>Verb Phrases</u>

   A verb phrase is a cluster of groups of words which contains at least one verb. This is sometimes called a <u>complete predicate</u>.

   Modifiers:

   (a) Adverbs: Show how adverbs can be moved around in sentences. "Walk slowly; silently he entered. . . ; he finished yesterday." A special group of adverbs, called intensifiers, often are contained in a verb phrase, and, by modification, will affect the meaning. The more usual intensifiers are listed:

very	somewhat	quite	too
rather	awfully	more	less
pretty	really	most	

   (b) Prepositional phrases: The ring rolled <u>under the table</u>.

   Auxiliaries:

   These are verb helpers, signalling that a verb will follow. They cannot be removed from the verb without altering the meaning. The most common auxiliaries include:

   Parts of the verb "To Be" - am, is, being, been, are, was, were
   Parts of the verb "To Have" - has, have, had
   Others - can, could, will, would, shall, should, may, might, ought, must, do, does.

9. Continue to investigate subordinators and subordinate clauses.

   Link this work on subordination with sentence-combining practices suggested in the section on Sentence Combining, Composing and Writing Chapter.

ENABLING PROCEDURES

Use poetry and choral speaking to illustrate noun and verb phrases.

Encourage students to make their own poems:

Grammatical Cinquain - noun phrase + is + adjective
noun phrase + can + verb
noun phrase + is + _____ing
Add two lines.

Example:
A little car is black.
This frisky beetle can go.
The little black bug is pleasing.
To any who want to save money on gas,
It is a hit in the small car class.

Motivate students to write a paragraph (and tape where appropriate) using noun or verb phrases as topics: a cry of pain, a blue moon, laughed heartily, ran in fright, screeching brakes, snored under the pillow.

With a topic such as SOUND, have students list verb phrases and make a tape of the sounds.

Similarly, use dramatic techniques to illustrate verb phrases.

Give practice in using subordination to combine sentences or to replace "and" and "and so." Use the overhead projector to illustrate how this can be done.

Give practice in creating sentence variety and clarifying meaning, using the four patterns and modifying and subordinating the various elements.

Analyze print sources and then involve students in creating their own sentences. Simple patterns such as: "If I had . . . I would . . ." may be used to stimulate writing.

The story This is the House that Jack Built can be used to illustrate the relative pronoun.

Grade 8 - Age 13+ Objectives

1. Review the work of the fifth, sixth and seventh grades.

2. Teach three more sentence patterns.

   P#5-N^S V N^{IO} N^O - Boys give puppies bones.
   (Teach indirect object.)

   P#6-N^S V N^O N^{OC} - Mothers consider puppies nuisances.
   (Teach noun object complement.)

P#7-N^S V N^O Adj^{OC} - Mothers consider puppies cute.
(Teach adjective object complement.)

3. Extend the use of conjunctions. Show that they join equal elements (parallel structure), and are used for compounding subjects, objects, modifiers, clauses, phrases and verbs. Consider the following list:

as	whenever	while	since
if	wherever	though	after
when	because	although	before

4. Explore sentence connectors. (These are words that pattern, such as "therefore.")
Examples: however, hence, besides, thus. (See Sentence Combining.)

5. Introduce restrictive and non-restrictive clauses:

   (a) testing for these clauses, by speech pauses rather than by meaning
   (b) punctuation

6. Investigate "there" sentence patterns and usage problems.

   (a) P#8 - There V D N - There is my mother.
   (b) "It" sentence pattern.
   P#9 - It V Adj - It was beautiful.
   It V N - It is Margaret.

Link the work on conjunctions, connectors and clauses with sentence combining practices, in the Composing and Writing Chapter.

ENABLING PROCEDURES

Sample Unit (three to six weeks)

Purpose or Topic: To expand the simple sentence to compound and complex structures.

Objectives:
1. To enable students to understand and to compose simple, compound and complex sentences.
2. To enable students to understand that an English sentence is not just a matter of recognizing parts of speech or knowing how parts of speech are used, but of being able to recognize the patterns in which words occur and what these patterns mean.
3. To aid students in punctuating the expanded sentence.

Method: Process (listening, talking, reading, writing). Integrate the teaching of grammar (syntax) with the reading and writing of sentences.

(a) Begin by studying the simple sentence. Lead students to determine the basic classes of words upon which sentences are built. Use chalkboard or overhead. Discuss!

Examples: The bird sang.
The bird is pretty.
The bird ate the worm.
The girl gave the bird a worm.

(b) With students using the inductive approach, the idea of the four basic sentence patterns (kernel sentence patterns) should be gleaned from the discussions: noun-verb; noun-verb-adjective; noun-verb-noun; noun-verb-noun-noun.

(c) Have students construct their own sentences after they have had several class sessions on identifying the four basic patterns.

(d) Encourage students to modify the basic structures. Work on the placement of modifiers.

Examples: The bird sang beautifully.
The bird is yellow.
The yellow bird sang.
The yellow bird sang beautifully.
The pretty bird ate the worm.
The little girl gave the yellow bird a big worm.

(e) Lead students into the idea of subordination. Work on the placement of clauses.

Examples: The yellow bird couldn't sing while it was eating the worm.
The yellow bird that was eating the worm is a canary.

(f) Have students compose sentences using the subordination structures.

(g) Lead students into subordination; for example, write a two-clause sentence on the chalkboard and allow students to discuss and to see the difference in the idea expressed when the subordinating or coordinating conjunction is changed.

(h) Give attention to the purpose of a conjunction. Ask the following:

- Could these two patterns be used separately?
- Are they better separated or joined?
- Which is the best conjunction?
- Have students coordinate or subordinate ideas and discuss the merits of each. Discuss how an idea may be expressed best.

(i) Talk about the comma splice. Commas are used to separate, never to connect. Lead the students to realize that punctuation marks enable a reader to understand the intent of the writer.

(j) Throughout the unit, punctuation should be considered every time a sentence is composed.

(k) As a class, in pairs or in small groups, have students write sentences of subordination and coordination. Let them discuss the merits of each. Help them to develop a sentence sense and a feeling for the use of words for composing ideas, which can be clearly relayed by the writer to the reader. Students need to write and exchange their sentences with a group or a partner to test whether or not their ideas can be read and clearly understood.

Integrate the above with sentence-combining practices.

USAGE

Objectives

1. To foster an awareness of variety in English.
2. To aid students in making wise choices among the variations to enable them to communicate effectively.
3. To provide students with ample opportunities to use language in a way that is appropriate for the purpose, the reader or the listener.

Enabling Procedures

Instruction must take into account the knowledge a student has about usage, and the situations that are available in the classroom, the school and the community. Teachers should help students to become aware of alternatives and provide them with opportunities to select appropriate ones for effective use.

The following ideas are presented as suggestions for planning purposes.

1. Levels of Language

Allow students to:

- Tape record language in the classroom, the school yard, and the community.
- Use the recordings as a basis for discussing, learning, and teaching.
- Discuss the language differences in a variety of situations: radio, public speaking, playground, classroom and peer groups.
- Discuss language used by old and young people.
- Discuss passages from literature and magazines.
- Set up formal and informal speaking situations and discuss the language used in them.
- Encourage discussion, oral reporting, public speaking and debating.

2. Dialects

Students should tape-record the language of radio and television personalities and talk to people in their own communities. Encourage them to discuss the differences in usage, accent and dialect. Integrate the findings with the teaching of poetry, the novel and other forms of literature.

3. Levels of Written Language

Devise situations illustrating the levels of language used in a variety of written situations, ranging from the informal to the formal and from the expressive to the poetic modes. Listen for and discuss register, tone, dialect and appropriateness. Use literary sources or sections from the newspaper to illustrate differences in language. Have students write in the same styles.

4. Syntax

Discuss and study sentence patterns orally, then integrate with the literature program, where the sentences employed by various writers may be studied and compared.

5. Idiom and Logic

Students should examine several idiomatic expressions and try to discover what would happen if logic were applied to them.

6. Edit, Correct, Polish

Knowledge of usage is demonstrated in the students' written work. Encourage students to become more and more involved in revising and editing their own written work.

In encouraging clear, concise writing, specific for stated purposes, teachers will need to teach students ways in which they may revise and correct their drafts. The following are some suggestions:

(a) Provide many opportunities for writing.
(b) Let students know that editing and polishing one's own work is a normal practice of all writers. The first draft should be edited and re-written before the writing is handed in for correction. (See Composing and Writing Chapter.)
(c) Provide ideas (ways and means) for editing and revising, and allow time in class for students to do the work.
(d) Let it be known that the work students hand in should be the best they can do.

The following ideas are suggested:

(a) Have students work in pairs, editing each other's work. Start with simple tasks: spelling, capitalization, punctuation. As sentence forms are discussed, gradually add work in editing sentence structure.

(b) Have groups of students edit one or more paragraphs prepared for the purpose. The class will be given guidelines to follow and will have received instructions on editing long before they are presented with the task.

(c) Once the students gain confidence, paragraphs may be prepared for use with the overhead projector. The teacher may lead a group discussion on the paragraph as a means of teaching the techniques of editing and revising written work. As a follow-up, a few of the paragraphs may be re-written by the students as examples of polished products.

(e) A frequent review of student folders will help teachers to diagnose class and individual needs, and to direct teaching. Students should edit and polish their writings for collections and displays or for the publication of a class or school journal. Consult students before using their work for this purpose.

7. Punctuation

Oral Punctuation:

Punctuation is a tool of communication. When we talk together, all of us have learned to recognize and respond to a code of signals. We learn the words, hesitations, silences, changes in pitch and loudness of the voice, and the hundreds of eye movements and gestures, called "body language," that tell us, for example, to:

- Stop;
- Wait and listen;
- Go ahead;
- Tell someone we're listening;
- Tell someone he's next;
- Tell someone we want to speak;
- Tell someone we agree;
- Suggest that we want to change the topic.

In fact, usually we are considered ignorant or ill-mannered if we disregard the "oral punctuation" that goes with face-to-face communication; if, for example, we interrupt someone's conversation, or turn our back when an oral response is requested. Oral punctuation is part of the meaning of the spoken utterance. Indeed, it can reverse or subtly change the meaning of a statement.

Written Punctuation:

In writing, eleven symbols replace the variations of tone, stress and gesture used in speaking.

3 final marks: period; question mark; exclamation mark
4 internal marks: comma; semicolon; colon; dash
3 enclosure marks: parentheses; brackets; quotation marks.
1 signal to printer to change type-style: underlining (in print, italics)

With these are the signals of: space, capital letters, and two marks that relate to words: hyphen; apostrophe.

The reader must rely on these marks to help her to group words. These signals substitute for the living voice. In speech, all the resources are available--pitch, stress, intonation and pause--plus gestures and facial expressions, which help to extend the meanings of utterances. In writing, we must rely on visual signs to clarify the meaning.

Functions:

The four basic functions of punctuation marks are to:

1. link sentences and parts of words;
2. separate sentences and parts of words;
3. enclose parts of sentences; and
4. indicate omissions.

Note: The chart, "Functional Distribution of Punctuation Marks," from Diagnostic Teaching of the Language Arts, by Marie Marcus (John Wiley and Sons, 1977) is a good reference for teaching the functions of punctuation.

Space as Punctuation:

All writing, including punctuation, is a way to put oral language, which exists in a time dimension only, into something visual, a space dimension. We are so accustomed to using space as a "punctuator" that we do not realize how effective it is as a separator.

We now use space in these ways:

- to separate words
- to separate sentences
- to break up a long section of print into eye-groups and thought-groups (paragraphing)
- to signal the use of individual voices (direct quotation)

Writers and printers also have developed the device of changing the size, the shape and sometimes the colour of the letters.

Procedures and activities such as the ones mentioned previously are used as examples to explain how an informal study of usage may lead into a study of grammar. By grade seven, students will be writing with some degree of certainty and ease and will be learning to compose sentences which are increasing in complexity. Students will need lessons on sentence types, orders and forms. These study units should always be related to a sustained piece of writing on topical subjects. Relate the units to a study of the following: sentence types, construction, forms and punctuation. Sentence order should also receive attention. Study unity, variety and style and any other topics which are appropriate to the stage of development of the students involved. Further ideas may be obtained from the approved texts.

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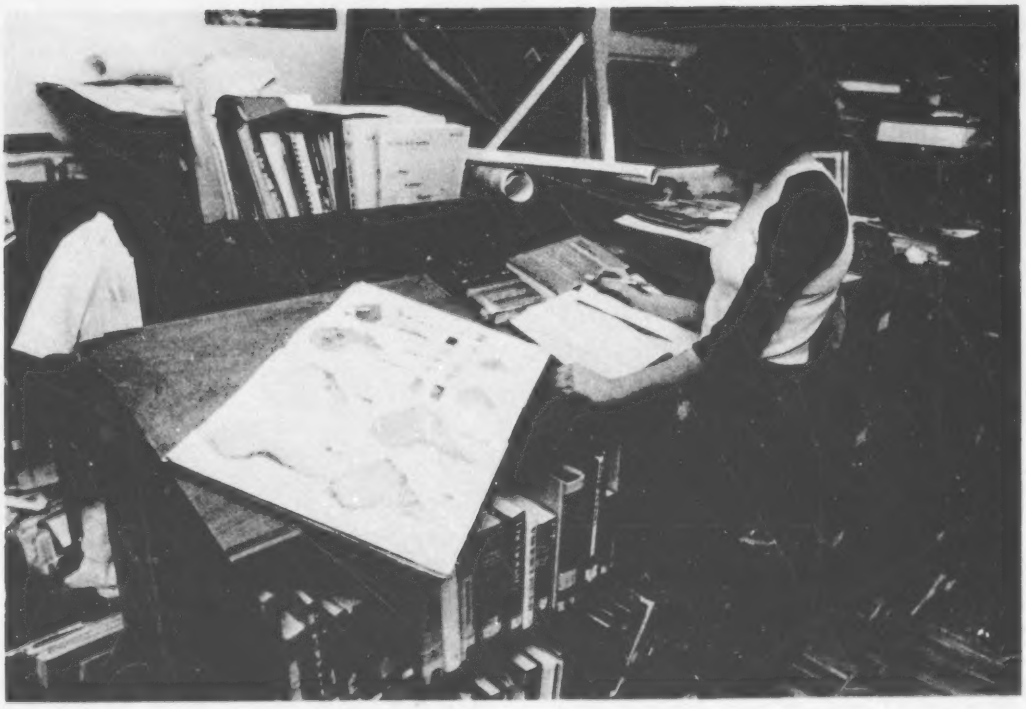
Dictionary Studies



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INTRODUCTION

Dictionary study and skills are basic ingredients to a functional ongoing language arts program.

As the students enter the middle school grades, expanding reading experiences and a wider range of subject matter necessitate a purposeful and systematic program of dictionary study. Dictionary skills are acquired through use.

General language dictionaries are of two types: prescriptive and descriptive.

A prescriptive dictionary is one which has been compiled to set standards for spelling, meaning and usage; a descriptive dictionary records the words of a language, with all their uses and meanings. Because language is constantly changing and growing, many modern lexicographers have adopted the view that a dictionary should "aim" to represent language as it is now used, giving emphasis not only to standard language but also to the changing vocabulary of the period.

Special Vocabulary

To make maximum use of the dictionary, students should have a working knowledge of the following terms: lexicography, lexicographer, vocabulary, alphabetizing, sectioning, pronunciation, definition, abbreviation, guide words, main entry words, syllabication, accent, diacritical markings, parts of speech, sample sentence, illustrative phrase, paraphrasing, homographs, affixes, idioms, illustrations, slang, dialect, cross reference.

Purposes for Using the Dictionary

It is important that students understand how the dictionary can satisfy their needs and achieve definite purposes. These may be summarized as follows:

- to verify spelling
- to discover the pronunciation of words
- to verify the pronunciation of words
- to verify word meanings

General Dictionary Skills

1. Location of Word

   - alphabetizing
   - sectioning

2. Use of Guide Words

   - position and meaning of guide words

3. Listing of Words

   - root words

4. Uses of Dictionary

   - verification of spelling
   - aid in pronunciation and diacritical marks
   - syllabication
   - accent and stress verification
   - discovery and verification of the meaning of words

5. Understanding Accidence/Inflectional Changes

6. Understanding Affixes

7. Understanding Homonyms, Synonyms, and Antonyms

8. Etymology

9. Abbreviations

To facilitate the use of the dictionary, students should be given instructions and exercises geared to the specific instruction skill.

ENABLING PROCEDURES

Word Location

1. Alphabetizing:

Sample Exercises

a. Insert the missing letter in each sequence of letters:

   n__p, c__e, r__t, i__k

b. Does H come before or after M?
   Does S come before or after G?
   Does P come before or after V?

c. Which letter comes before and after the following?

   __t__, __k__, __m__, __w__

d. Arrange words in alphabetical order on basis of:

   - first letter
   - first and second letters
   - first three letters
   - first four letters

2. Sectioning:

Exercises will depend on instruction. The four-section division (a-d, e-l, m-r, s-z) is very functional, but while instruction for division is often given in the dictionary, it will differ from one dictionary to another.

Use of Guide Words

Dictionaries vary in the placement of guide words. Meaning and function of guide words should be explained fully and reviewed from time to time.

Sample Exercises

a. Look up the word curiosity. What are the two guide words on the page?
b. On what page are the two guide words forbade and forecast located?
c. If the guide words were fitful and flannel, which of the following words would be on the page?

flag, five, flight, flank, flop

Listing of Words

The difference between root words and words with inflectional changes should be explained.

Example: decompose, decomposed, decomposing
folly, follies
gory, gorier, goriest

Exercises then should be composed to give practice in locating words.

Uses of Dictionary

1. Verification of Spelling:

Before the dictionary can be of service, students must have a visual image of the required word or an understanding of the sound/symbol relationship.

Practice should be given in initial consonant sounds and blends.

2. Aids in Punctuation and Diacritical Marks:

Instruction must be given in pronunciation. Explain the pronunciation keys and the diacritical markings, according to the dictionary used.

3. Syllabication:

Four major rules are:

a. If two consonants follow the first vowel sound, the word usually is divided between the consonants.

b. If one consonant follows the first vowel sound, the consonant usually starts the second syllable.
c. If the letters ie follow a consonant, the consonant usually starts the second syllable.
d. Prefixes and suffixes are usually syllables.

4. Accent and Stress Verification:

These skills should be taught through appropriate exercises which give practice in primary and secondary stresses. The effect of a shifting accent (e.g., re cord' and re'cord) should be pointed out.

5. Discovery and Verification of the Meaning of Words:

Use the dictionary to satisfy the students' curiosity about words and their meaning. Promote dictionary skills that will extend vocabulary and enrich language. Every word has a meaning and some words have several meanings. Encourage students to locate and use the best definition according to context, understanding, or level of usage.

Accidence/Inflectional Changes (number, gender, tense, person, etc.)

Students should be given instruction in the inflectional changes of words. Provide practice in forming the plural of nouns, formation of verbs from nouns, time changes in verbs, and degrees of adjectives.

Sample Exercises

a. Make nouns from these verbs:

purify, travel, infect, pose, write

b. Write the plural of:

tree, knife, berry, sheep, elf

c. Underline the verbs in the following sentences and give the meaning:

We all gravitate towards the sound of music.
The bird plummeted to the ground.
They specified the date of the final examination.

d. Make adjectives from these nouns:

beauty, hysteria, flexibility, malice, exhaustion

e. Write the comparative and superlative of the following adjectives:

neat, wet, good, busy, many

Affixes

An understanding of affixes is an aid to word meaning.

LIST OF PREFIXES

a, ab -	without, as in abate
ad -	to or toward, as in adjoin
an -	not or without, as in analgesic
ante -	before, as in anteroom
anti -	against, as in antiaircraft
auto-	self, as in autobiography
bi -	twice or two, as in bimonthly or bicycle
circum -	around, as in circumnavigate
com -	with or together, as in compress
de -	reverse of, as in decamp; down, as in depress
equi -	equally, as in equidistance
ex -	out of, as in exclude; formerly or past, as in ex-member
il -	not, as in illegible
im -	not, as in impossible
in -	within, as in indoors; not, as in inaccurate
inter -	together, as in intermixture, among, as in interchange
ir -	not, as in irregular
mis -	wrong or bad, as in misconduct
mono -	one, as in monotone
over -	too much, as in overexercise
pre -	before, as in prewar
pro -	forth, as in proclaim; on the side of, as in pro-British; in place of, as in pronoun
re -	again, as in rebuild
sub -	under, as in submarine; again, as in subdivide; less, as in sub-station
super -	over, as in superstructure; in excess, as in super-abundance
trans -	across or over, as in transcontinental
under -	below, as in underline (understand is a special case; see dictionary derivation)

LIST OF SUFFIXES

-ation	state of, as in admiration; process of, as in addition
-cy	position or rank of, as in presidency
-ed	denoting past time, as in played; possessed of, as in cultured
-en	cause to be, as in blacken; made of, as in woolen
-ence	state of, as in dependence
-ful	full of, as in cheerful
-fy	cause to be, as in simplify
-ic	pertaining to, as in Icelandic; having the nature of, as in heroic
-ish	somewhat, as in oldish; resembling, as in a childish man
-ive	tending to, as in active; having the quality of, as in pensive
-kin	little, as in lambkin
-ment	act or state of, as in enjoyment
-ness	state of being, as in blackness
-ous	full of, as in joyous; like, as in thunderous

These lists are for teacher reference. Select, as opportunity presents itself, and teach. Build families, starting with a root word.

happy - unhappy, happiness, happily

Students should understand that an affix has a meaning of its own and will act as a clue to the meaning of a word.

e.g., trans - across
transport, transfer, translate, transcontinental, etc.

Allow individual or groups of students to make lists, and give practice in simple exercises. For example, they can put a prefix before each of the following words and give the meaning:

possible, comfort, regular, aircraft, legal

Underline the suffix in the following words:

heroism, foolish, banishment, adventuresome, woolen

Homonyms, Synonyms and Antonyms

Students should be made familiar with the NYM (Homo NYM, etc.) Family. Assignments of varied levels of difficulty should be used, but emphasis should be placed on the use of the NYMs in writing. Grouping for teaching and type of assignment may be dictated by common student errors in writing.

Sample Exercises

a. Write homonyms for:

new, whole, peel, ring, seen

b. Write synonyms for:

compel, chuck, forge, mood, mount

c. Write antonyms for:

enemy, wisdom, hatred, segment, soak

Etymology

Many students will enjoy learning about word origins. They should be exposed to common Latin and Greek roots:

Latin

annus (year)	annual perennial anniversary

aqua (water)	aqueduct aquaplane aquarium
audio (listen or hear)	auditorium audible audition
avis (bird)	aviary aviation aviator
ducere (to lead)	conduct educate aqueduct
via	viaduct trivial deviate

Greek

aster (star)	aster astronomy asterisk
cycle (ring or circus)	bicycle motorcycle cyclone
graphein (to write)	autograph telgraph graph
logos (word)	catalogue dialogue astrology
metron (measure)	metre thermometer speedometer
phone (sound)	phonics telephone phonograph

Words from other countries:

Many words from other countries have become part of our daily language. The following are interesting.

Chimpanzee-	African
squaw, persimmon, Eskimo-	North American Indian
magazine, alfalfa-	Arabian
boomerang, kangaroo-	Australian
tea, silk-	Chinese
waffle, boss, skipper-	Dutch
cafe, bouquet-	French
hamburger, waltz, kindergarten-	German
theatre, metre-	Greek
hemp, shekel-	Hebrew
dungaree, jungle, calico-	Hindu
goulash-	Hungarian
colleen, broque-	Irish
tattoo, gingham-	Malay/Polynesian
seersucker, caravan, lilac-	Persian
verandah, marmalade-	Portuguese
ski, squally, key-	Scandanavian
clan, reel-	Scottish
polka, sable, robot-	Slavic
barbecue, bronco-	Spanish
tulip, coffee-	Turkish
flannel, crag-	Welsh

Abbreviations:

n.: noun
v.t.: verb transitive
pl.: plural
adj.: adjective
etc.: et cetera
L.: Latin

DICTIONARY SURVEY TEST (OPEN BOOK)

1. Name the vowels in the alphabet.

2. Name the consonants in the alphabet.

3. Write the letters that come between the follwing pairs of letters:

   l_n, q_s, e_g, u_w

4. Arrange these words in alphabetical order:

   stay, say, short, sail, shell

5. Write the page number for the guide words: glutton and gobbler.

6. What are the guide words on the page where the word "chart" is found?

7. Respell the words which are incorrect:

   recieve, challange, desided, reasun, changeing, joyfull

8. Write the number of syllables after each word:

   tomorrow, rabbit, generator, policy, jewel

9. An affix added to the beginning of a word is called a prefix, and changes the meaning of the word. Put a prefix before each of the following and give the meaning:

   order, load, polite, courage, happy, content

10. An affix added to the end of a word is called a suffix. Circle the suffix in the following words:

    entertainment, careless, harmful, comfortable, happiness

11. What entry word would you use to find the following idioms? Write a meaning for each.

    to pull the wool over
    to beat about the bush
    to the letter
    to cry over spilt milk
    ins and outs

12. (a) Write the plural of: this, half, goose, dog, mouse.
    (b) Write the singular of: ladies, larvae, horses.
    (c) Write a verb from the noun "promotion."
    (d) Write two meanings for the word "crease" as a noun.

13. What are each of the following?

    valet, caboose, kilowatt, calico, bandanna

14. Rewrite these sentences to show the meaning of the underlined word:

    Her <u>indomitable</u> courage enabled her to survive.
    He defended the accused in a very <u>eloquent</u> manner.
    The scouts were <u>ravenous</u> after their long march.

DICTIONARY OBJECTIVES

Age 10+ Grade 5

1. Writing words in alphabetical order.
2. Alphabetizing by the second to fifth letter.
3. Identifying words by their initial letter.
4. Identifying words by their initial consonant combinations.
5. Identifying words by means of synonyms, definitions, etc.
6. Learning that words may have two or more different meanings.
7. Recognizing the sounds of long and short vowels.
8. Recognizing the sound of a in ar.

9. Dividing words into syllables.
10. Marking the accent in words.
11. Identifying words by means of likeness of sound (rhyming).
12. Recognizing and using homonyms correctly.
13. Noting different sounds of the same letter or combination of letters.
14. Noting the same sounds of different letters.
15. Recognizing the sounds of hard c and soft c.
16. Recognizing the sounds of hard g and soft g.
17. Finding and learning the pronunciation and the meaning of words in the dictionary.
18. Noting the pronunciation of words frequently mispronounced.
19. Checking completed work with the dictionary.
20. Noting silent e and other silent letters in words.
21. Learning to locate words in the dictionary by means of guide words.
22. Noting the change in the meaning of words with change of pronunciation.
23. Noting which meaning of a word in the dictionary applies to its use in a sentence.
24. Noting that one-syllable words cannot be divided at the end of the line.
25. Dividing a word at the end of a line with a hyphen.

Ages 11+ Grade 6

1. Identifying words by their initial letter.
2. Writing words in alphabetical order, using up to the eighth letter.
3. Focussing attention on the Key to Pronunciation.
4. Recognizing the sounds of long and short vowels.
5. Recognizing other sounds of vowels or combinations of vowels.
6. Noting the same sounds of different letters.
7. Noting the different sound of the same letter or combination of letters.
8. Noting that the combinations ph and gh may have the sound of f.
9. Recognizing the sounds of hard c and soft c.
10. Recognizing the sounds of hard g and soft g.
11. Noting the pronunciation of words frequently mispronounced.
12. Dividing words into syllables.
13. Marking the accent in words having one accent.
14. Marking the primary and secondary accents in words.
15. Identifying words by means of synonyms, definitions, etc.
16. Learning that words may have two or more different meanings.
17. Noting the change in the meaning of words with change of pronunciation.
18. Noting which meaning of a word in the dictionary applies to its use in a sentence.
19. Learning to locate words in the dictionary by means of guide words.
20. Identifying words by means of likeness of sound (rhyming).
21. Recognizing and using homonyms correctly.
22. Finding the pronunciations and/or meaning of words in the dictionary.
23. Checking completed work with the dictionary.
24. Noting silent e and other silent letters in words including consonants.
25. Dividing a word at the end of a line with a hyphen.
26. Noting that one-syllable words cannot be divided at the end of the line.
27. Explaining historical aspects of certain unphonetic English sounds.

Ages 12+ to 13+ Grade 7 and Grade 8

At this stage, previous learning should be reviewed, maintained and/or consolidated. If students haven't the backgound, teachers will have to work with them to develop the skills missed at earlier levels. Therefore, it will be necessary for schools to devise, adapt, and modify the dictionary skills program to meet the specific needs of their students. During these years, the teaching and learning of dictionary skills should be linked closely with literature, language development, writing, editing and spelling. Integrate whenever possible.

1. Review skills taught earlier. Students should be familiar with such skills as alphabetical order and the use of guide words, and should have developed basic locational skills. They should have learned how to use a dictionary for meaning and pronunciations.

2. Compare dictionaries (begin using large reference-type dictionaries):
   - look up definitions and spellings of words;
   - interpret pronunciation symbols;
   - compare the codes for word sounds (use several dictionaries for comparative purposes);
   - read dictionary entries for information on homographs, syllabication, pronunciation, accent marks, parts of speech and etymology (use several dictionaries for comparative purposes);
   - explore possible spellings of a word; for example, **a:** **eigh, ay, ey, e.**

3. Explore the uses and learn to use dictionaries on antonyms and synonyms, and a thesaurus.

4. Obtain an understanding of sound-symbol relationships, in both ideographic and alphabetic writing.

5. Study forms of language (colloquial, slang, localisms).

6. Study idiomatic language and imagery.

7. Etymology (trace origins)
   (a) Old English (recognize the differences in spelling and
   (b) Modern English meaning between old and modern English)
   (c) Word origins (French, British, Latin, German, Greek)
   (d) Latin and Greek roots

8. Select words for their connotations and denotations.

9. Use the dictionary for correct spelling while writing.

10. Employ dictionary skills which facilitate the use of reference material.

SOME RECOMMENDED DICTIONARIES

The Canadian Dictionary for Schools. Toronto: Collier Macmillan Canada, 1979.

The Canadian Intermediate Dictionary. Toronto: Gage Educational Pub. Ltd., 1978.

The Canadian Junior Dictionary. Toronto: Gage Educational Pub. Ltd., 1977.

The Canadian Senior Dictionary. Toronto: Gage Educational Pub. Ltd., 1979.

The Clear and Simple Thesaurus Dictionary. New York: Grosset and Dunlop, Inc , 1971. Distributed in Canada by Beaverbooks.

Funk & Wagnall's Standard College Dictionary. Canadian Edition. Toronto: Fitzhenry and Whiteside, 1976.

A Modern Dictionary of Synonyms and Antonyms. Springfield: Webster's Red Seal Pub. Inc., 1971.

The New Roget's Thesaurus. New York: Putnam's Sons, 1964.

The Oxford Dictionary of English Etymology. Toronto: Oxford University Press, 1966.

Webster's New Collegiate Dictionary. Toronto: Thomas Allen and Sons Ltd., 1975.

The World Book Dictionary A-K Volume 1. Toronto: Field Enterprises Educ. Corp., 1974.

The World Book Dictionary L-Z Volume 2. Toronto: Field Enterprises Educ. Corp., 1974.

The Young Canada Dictionary. Scarborough: Nelson Canada Ltd., 1975.

SCIENCE FICTION MODEL UNIT

LENGTH

Suggested time required: 2 weeks (40 minutes per lesson). Will vary depending upon factors in each situation:

a) size of class
b) maturity of students
c) length and frequency of periods

THEME

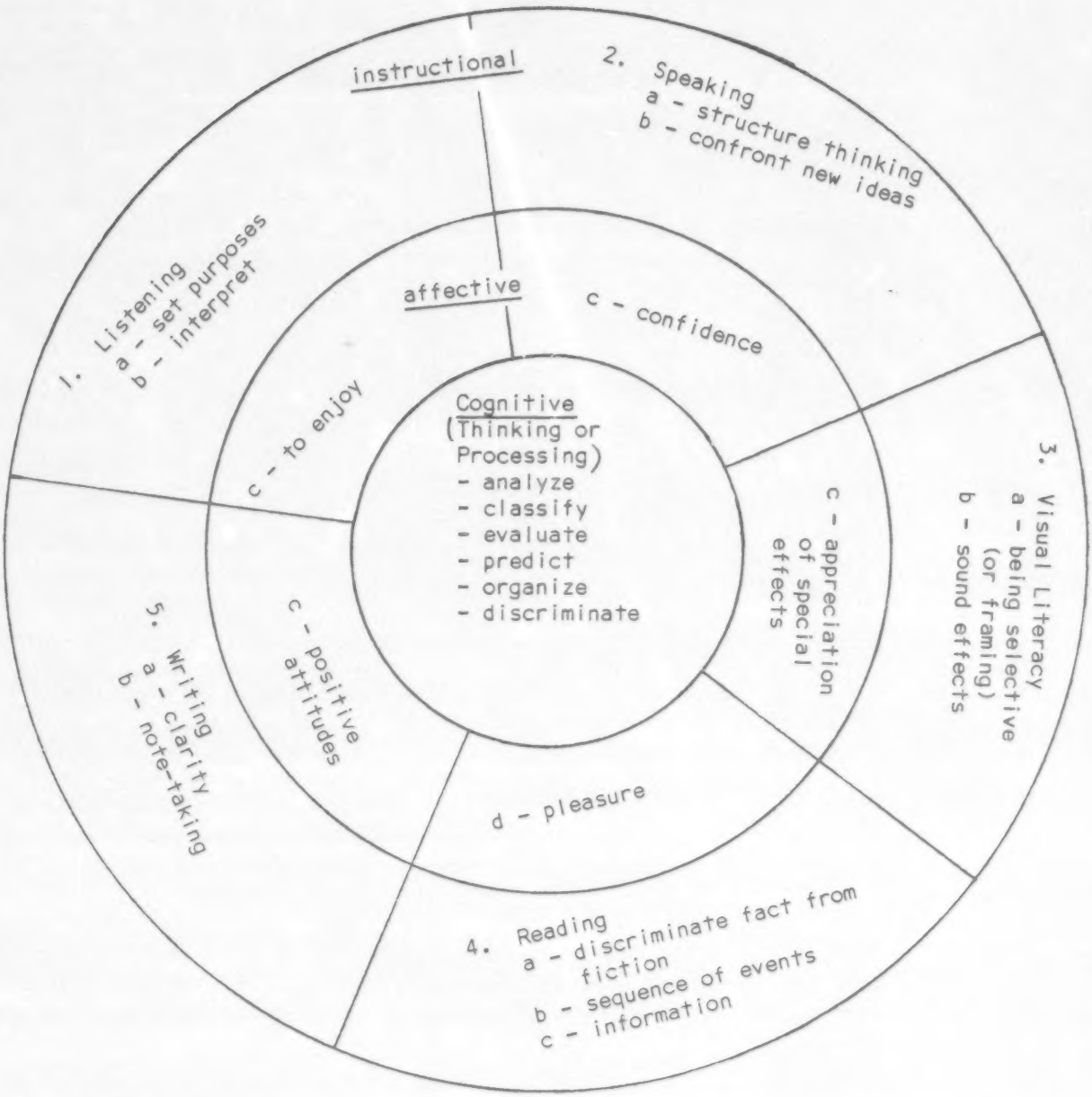
"Time Travel," one aspect of science fiction, is developed to demonstrate the interrelationships within the communication process.

OBJECTIVES

A. General Objectives

1) To enjoy experiences with language.
2) To differentiate between the "fact" and "fiction" of science fiction.
3) To learn to organize and express ideas creatively.

B. Specific Objectives



LESSON SEQUENCE

1) Introductory Experiences Discuss objectives and expectations. View film, "The Ugly Little Boy"	2) Introductory Experiences Assignments, contracts, notes, record keeping. Reading (fiction) Short Story 4c, 4d, 1c	3) Direct Teaching . concepts of time . fact/fiction . note-taking 4a, 5b	4) Reading Viewing Time Wrinkle in Time Time Machine Key Out of Time Time Storm A Walk Out of the World Requirement of: 1 book (fiction) 1 article/ chapter (non-fiction) 1 short story	5) Direct Teaching Listening skills. Viewing skills. 3a, 3b, 3c
6) Direct Teaching Review book reporting. Teach some new poetry forms.	7) Project/ Activities Discussion book reports, composing poems, stories, etc. Art work. Practicing dramatizations. Practicing simulation games.	8) How to Present Practice for Day #9. Finish projects.	9) Present and Share	10) Evaluation Class evaluation. Self-evaluation. Teacher evaluation.

DAY 1

Introductory Experiences

1. Create the environment.
   Displays in classroom to show progression of man (development of mankind) from primitive to space age:

   - pictures of primitive man
   - posters related to space age
   - pictures of robots, computers
   - National Geographic Magazines (relevant)

- pictorial magazines
- newspaper clippings
- taped excerpts from books
- sound effects records
- music (Holst - Planet's suite)
- sound track - War of the Worlds, etc.

2. Explain purposes of the integrated unit: to learn the language arts skills of speaking, listening, writing, reading, and visual literacy through working on the theme "Time Travel."

   Time Frame: length of unit
   Activities: reading, art projects, discussion, sharing, acting, reporting, etc.
   Evaluation: group and individual projects, record-keeping, self-evaluation

3. View Film "The Ugly Little Boy" (Asimov, Isaac) .16 mm, 26 minutes

   1. How is the neanderthal child different from a child today?
   2. What emotional changes do you observe in the character?
   3. What are the dangers of time travel?

4. Discussion

Day 2

Introductory Expriences

1. Materials needed:

   - books on theme "Time Travel" (each student will select one for independent reading)
   - copies of "Loint of Paw" (Asimov, Isaac)
   - flexible working space

2. Class activity:

   Read "Loint of Paw"

   - discuss purpose of story
   - relate to time concept in film

3. Use court scene ("Loint of Paw") as motivation for the following:

   - a script for short play
   - improvisation
   - debate the justice of that kind of law

4. Select a book for independent reading.

5. Label folder to keep records, notes and assignments:

   - title of book selection
   - short description of group activity, etc.

DAY 3

Direct Teaching

1. Objectives

   - concepts of time
   - fact or fiction
   - taking notes

2. Procedures

   a. Explain concept of time as related to earth's rotation on axis; extend to other planets, time zones. (Globe, solar models, etc., would be helpful.)
   b. Fact vs Fiction. Discuss aspects of story and film that are fact and fiction. Make a list. Obtain science textbooks with unit on day and night.
   c. Work through note-taking exercise with class.

DAY 4

Reading

1. Set purpose for independent reading.

   - read selected book
   - read one relevant short story (Packet of Prose or reader)
   - read one non-fiction article (science journal, newspaper, textbook)

2. Independent reading.

DAY 5

Direct Teaching

1. Objectives

   - being selective
   - appreciation of sound effects
   - appreciation of special effects
   - sequence of events

2. Procedures

   a. view film - "The Ugly Little Boy"

b. discuss the following:
   - framing, switching focus
   - how music adds to film content

c. refer to Film Study section of Visual Communication Chapter in the curriculum guide.

DAY 6

Direct Teaching

1. Objectives

   - review book reporting
   - teach some new poetry forms

2. Procedures

   a. See curriculum guide, section on Bock Report, Composing and Writing Chapter.
   b. See curriculum guide, section on Poetic Form, Composing and Writing Chapter.

DAY 7

Project Activities

1. Discussion
2. Writing Book Reports
3. Composing Poems, Stories, Etc.
4. Art Work - models, mobiles, collages, posters
5. Practicing Dramatizations - improvisations, scripted plays
6. Slide/Tape Presentations - composing music as back-up for presentations or as an advertisement for the book selected
7. Puppetry Projects

DAY 8

How to Present

1. Practice for Day #9.
2. Finish projects.

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DAY 9

Student Presentation and Sharing

DAY 10

Evaluation

a. Class Evaluation:

These meetings are used by the teacher to get a quick evaluation of whether or not a teaching procedure has worked. It is always directly related to what the class is studying. The teacher should not interject value-judgements but should allow students to express their honest opinions, concerns and conclusions.

b. Self-Evaluation: (students)

Check daily log in folder. Write short paragraph about value of unit. Compare own perceptions with one other student.

c. Teacher Evaluation:

A combination of:

- observation/checklist
- student's folder
- student's presentation (specific criteria)

References

Asimov, I. "Loint of Paw," in Asimov's Mysteries. Fantasy House, Inc., 1957.